VOGUE

60c
SEPTEMBER 15

How to be the beauty the new fashions ask for



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designed this
costume for the City...
a beige Vicuna Jacket
garnished with velvet
and braid, to wear
over a high-waisted
black wool Dress
Exclusive in our
Made-to-Order Collection
on the Second Floor

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET



Rosalie Macrini

Shank of the Evening— short dress, lace over satin, éclat at the knee.

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BONWIT TELLER MONTALDO'S AND DOOP'S

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

SEPTEMBER 15, 1958

COVER

The good-news fashion headline is flattery—of the sure, but never merely safe variety here. The velvet slouch hat, in a brilliant, eye-stopping red, is slit on one side to show a gleam or two of hair-lighting. More brilliance: this hat worn with the new raisins and browns; the self-rose tucked, wittily, above one ear. More flattery: Alexandra de Markoff's Fashion Red lipstick. The hat, by Tatiana of Saks Fifth Avenue; the lipstick, also at Saks Fifth Avenue.



PENN

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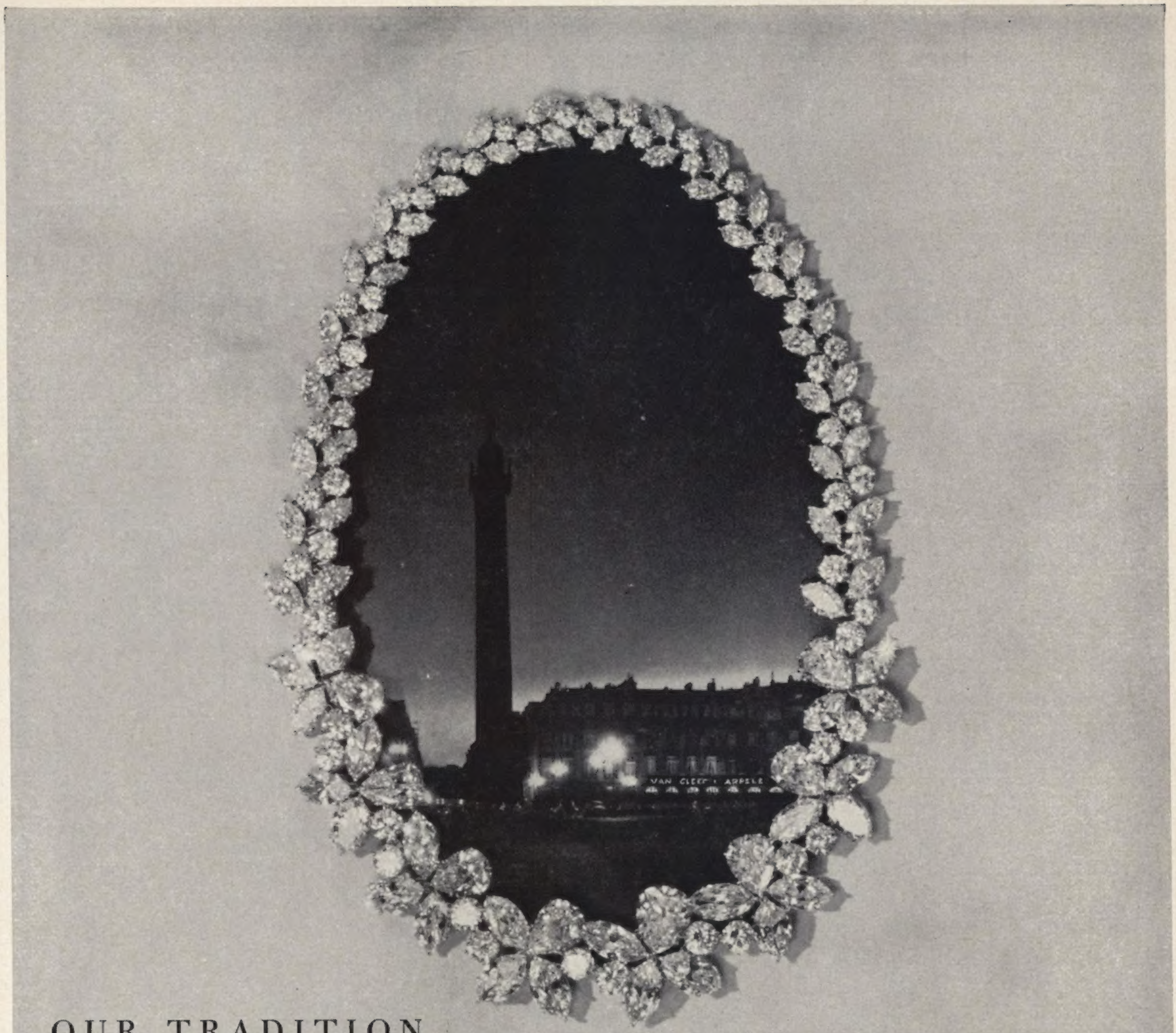
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1858

1958

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en route to autumn

in a new, notable stay-pleated mesh of

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way a lady
goes to dinner

Young Viewpoint
FASHIONS

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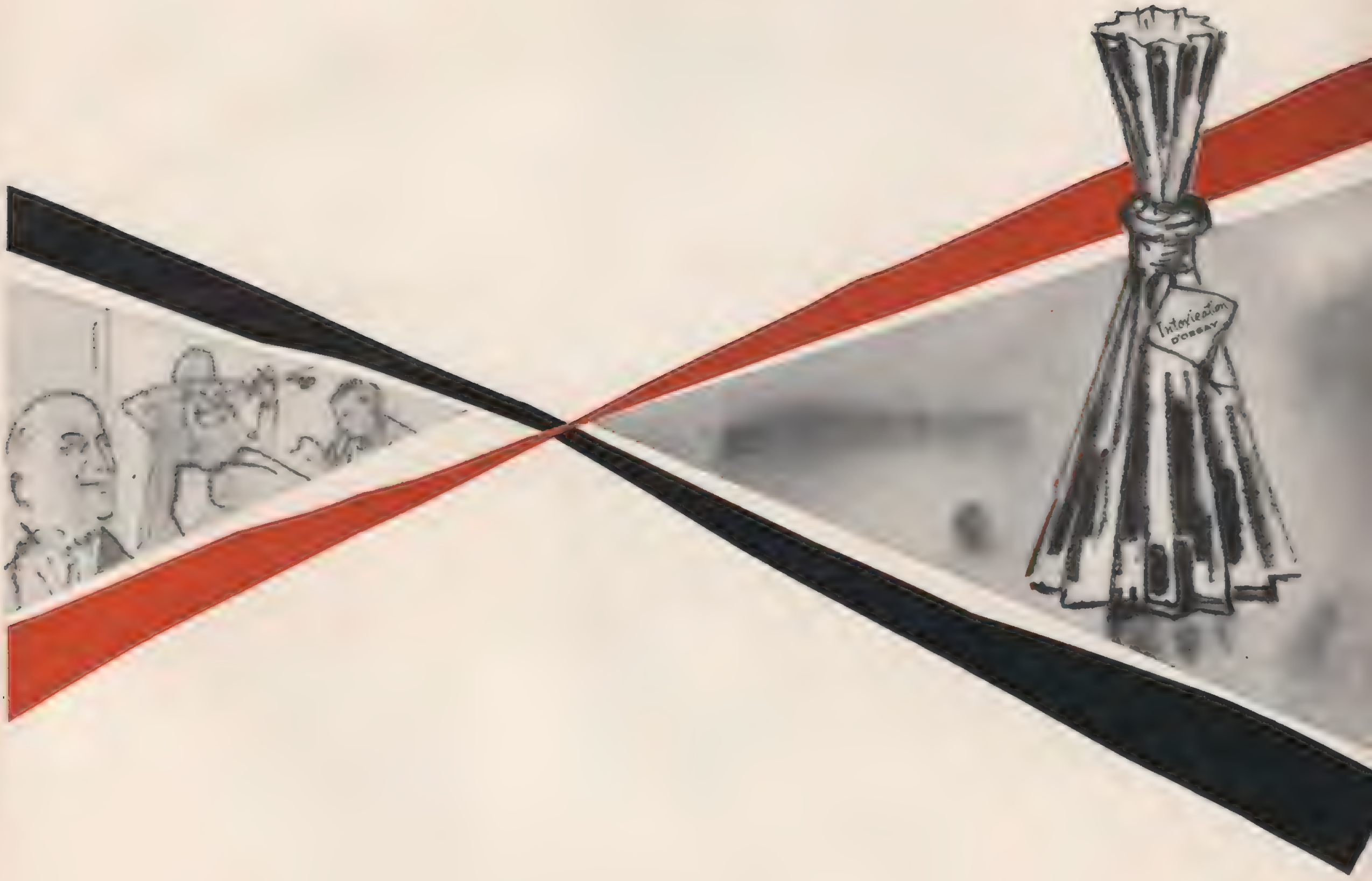
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the city dweller

dresses for many

moods all at the same time

. . . goes forth at noon

in a jacket ensemble of

beautiful wool souffle,

sheds the jacket after dark

for the drama of the

satin heart-warmer bodice

above the

slender empire dress.

rich claret or

subtle taupe from the

joseph magnin

designer's room in

sizes 8 to 16, 225.00

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san francisco

northern california

nevada

Adele Simpson takes inspiration from the ancient and beautiful carnation, cultivated to perfection in Colorado today, and creates a collection based on the colors, the textures, the variegations and the silhouette of this heavenly flower. Wear any one of these fabulous designs you'll see on the next five pages, add the scintillating scent of Mary Chess Carnation perfume —result—someone will be sending you Colorado Carnations forever more.

SEE STYLES FEATURED ON PAGE 174

Adele Simpson

NEW YORK

ADELE SIMPSON inspired by the
variegated textures of a Colorado
Carnation works in a simply
superb Venetian Brocade by Couleur.



MARY CHESS Carnation, a most fashionable fragrance.



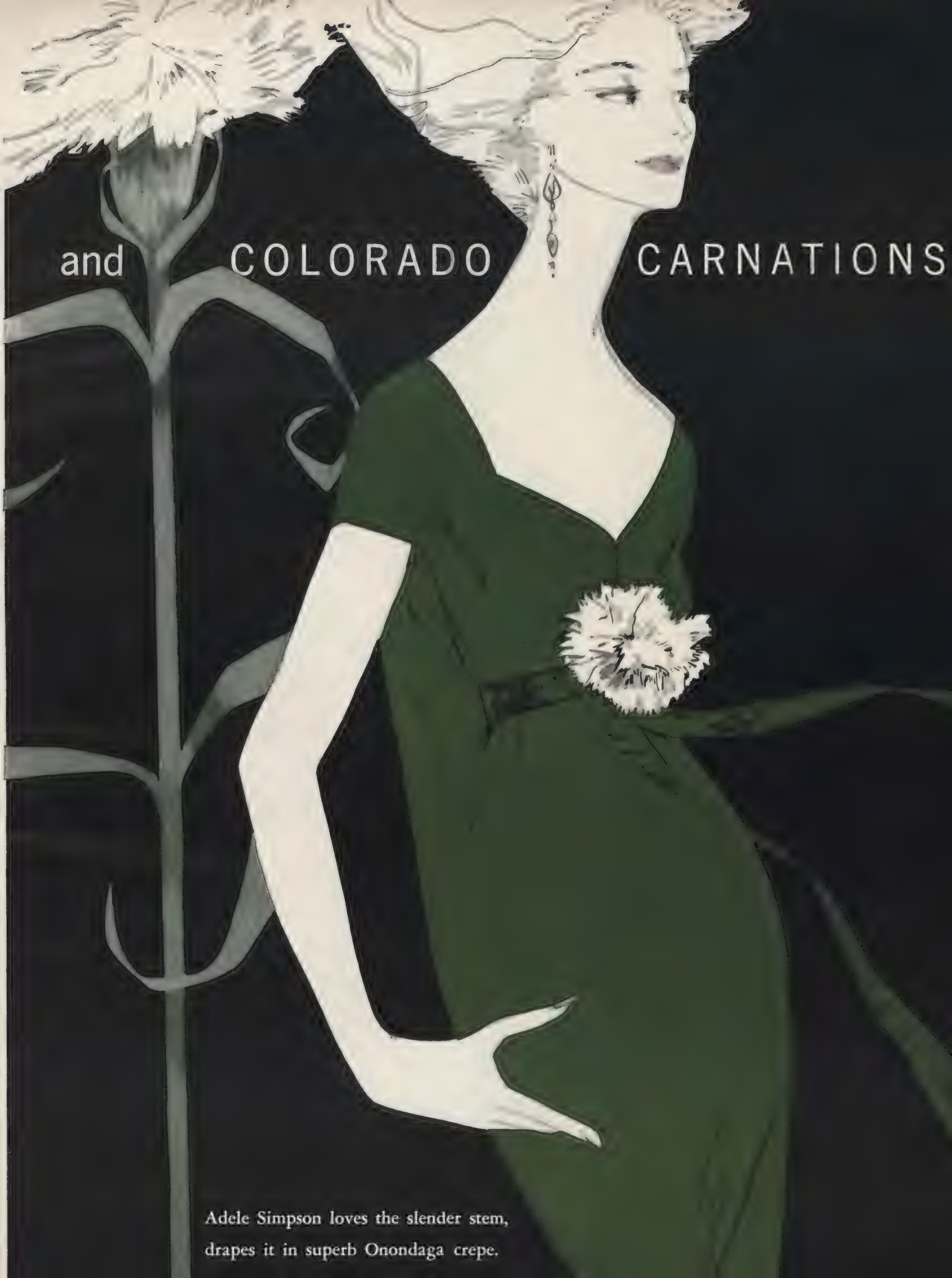
ADELE SIMPSON finds the crisp yet supple texture of the Carnation in William Rose's "Gros de Londre."

Adele Simpson

NEW YORK



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Adele Simpson loves the slender stem,
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designing hands of this
fashion genius
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Stroock loves **Empress Chinchilla**

because its luxurious Kashmir is

so beautifully enriched by the touch of

this precious fur . . . triumphantly

combined by Originala

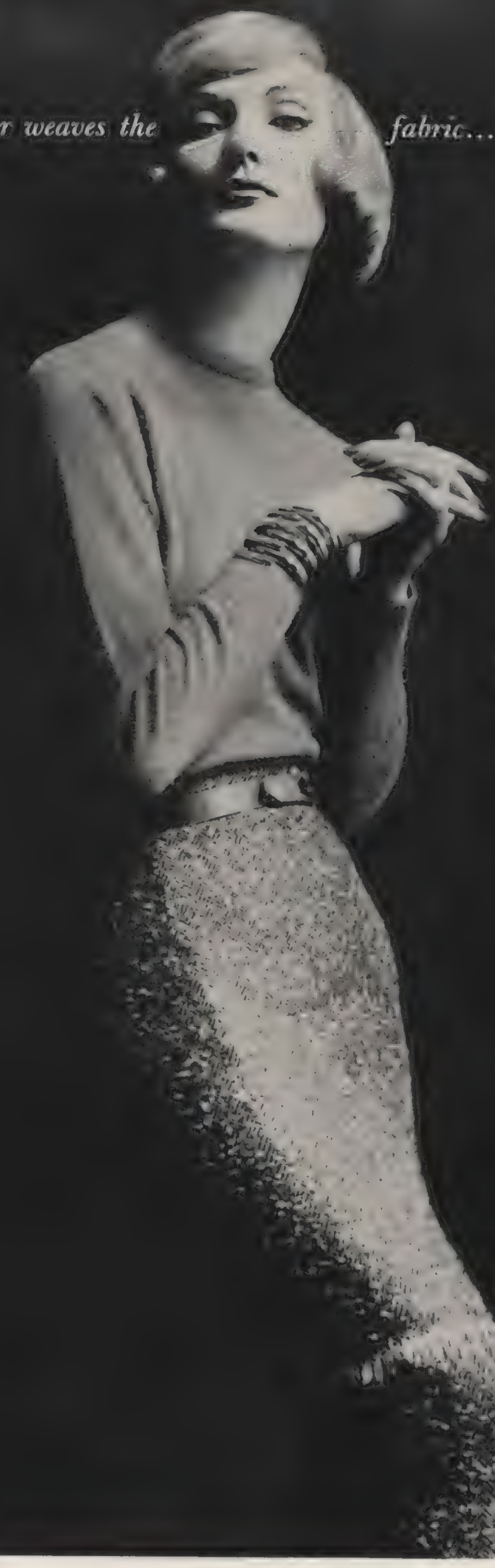
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or write Stroock . 350 Fifth Ave.. N. Y.

Einiger weaves the  *fabric...* TUDOR SQUARE. *weaves the spell*

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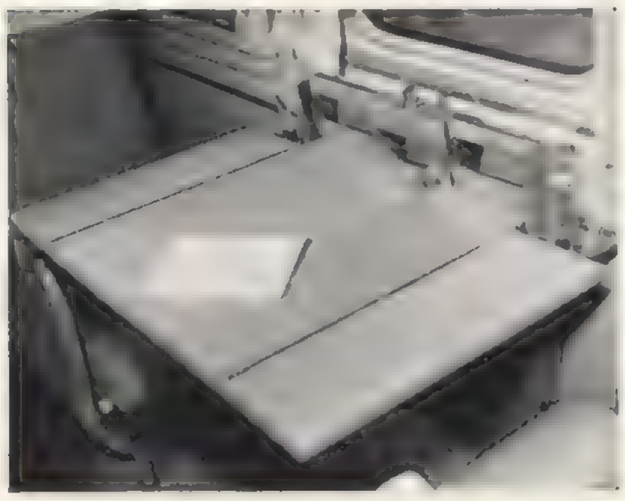
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its hue from you...





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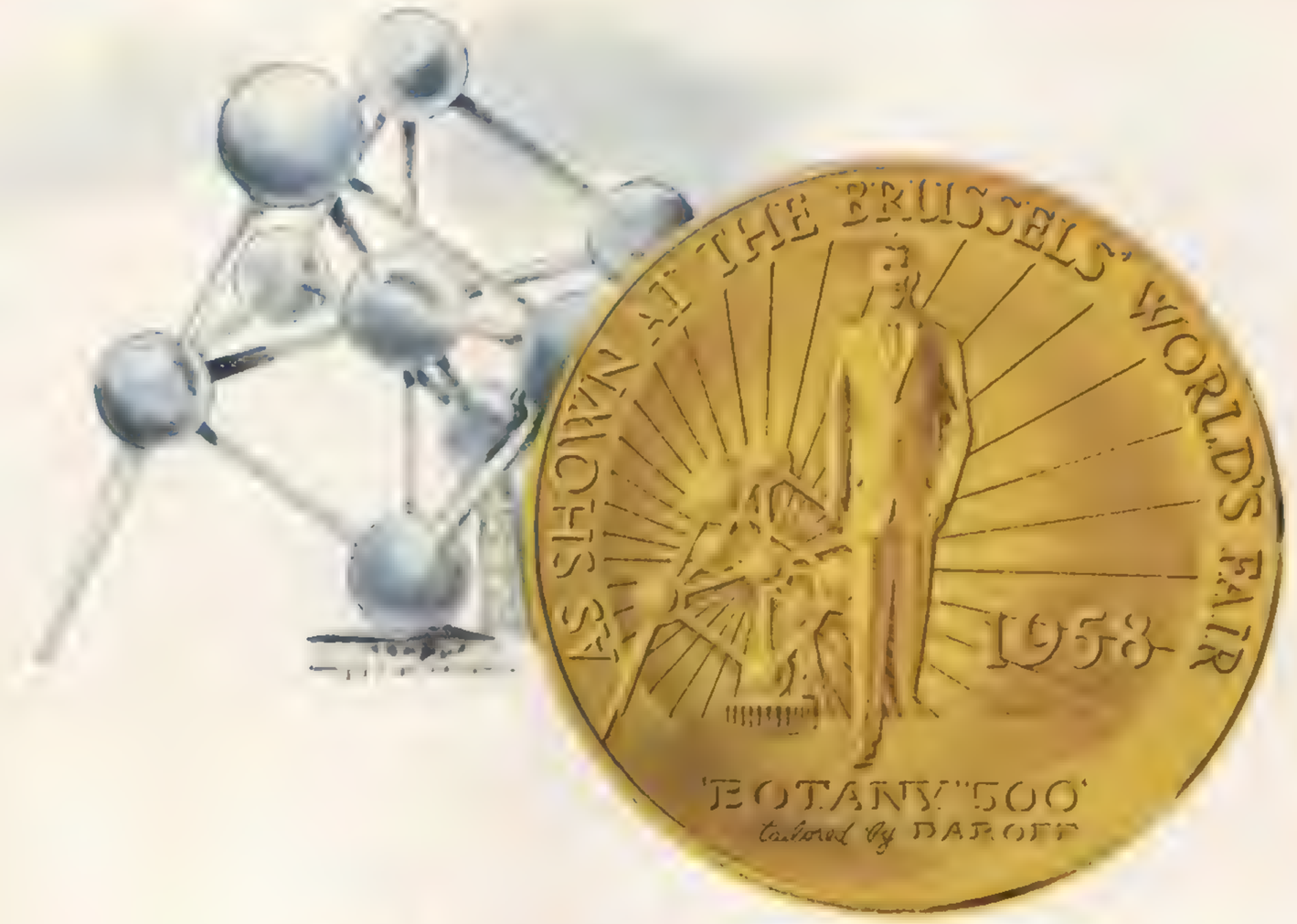
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FASHION



CHANGES



Fashion's changing as you read—and every time that fashion changes, shapes change too. Every new autumn silhouette means a new shape underneath, a new figure for you. Reading straight through the following pages: the kind of fashion approach that's decidedly skin-deep. And if you want to see the new-shape idea in beautiful action, try the corsets and brassieres on these pages with your own autumn wardrobe. You'll see fashion taking shape—on you!

SHAPES...





Your every little



#1398. Merry Widow® in embroidered cotton and elastic marquisette. Lightly foam-lined cups. White, $10.95. Black, $12.50.

Shoes: I. Miller

Fashion changes shapes...

movement has a beauty all its own— when WARNER'S reveals what fashion conceals

THIS FALL you don't tell all your lovely shape secrets at once! You *tantalize*—and mostly in beautiful motion! It's a fascinating new mystique that takes technique—and all the subtle definitions of Warner's®.

See, at left, a ravishing new sleight-of-silhouette: on Adele Simpson's Empire brocade, a free-floating skirt that underscores a wickedly waspish waist, a regally raised bosom. And the guiding power behind this new Empire? Nothing else but your Merry Widow by Warner's.

Below, shaping Larry Aldrich's flowing Empire dress: Warner's new camisole-cut bra, very gently rounded. The long, luxuriously light girdle has an ingenious "inner assurance panel" that doubles its trimming power.

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FASHION CHANGES SHAPES

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she must *be wearing a GOSSARD*

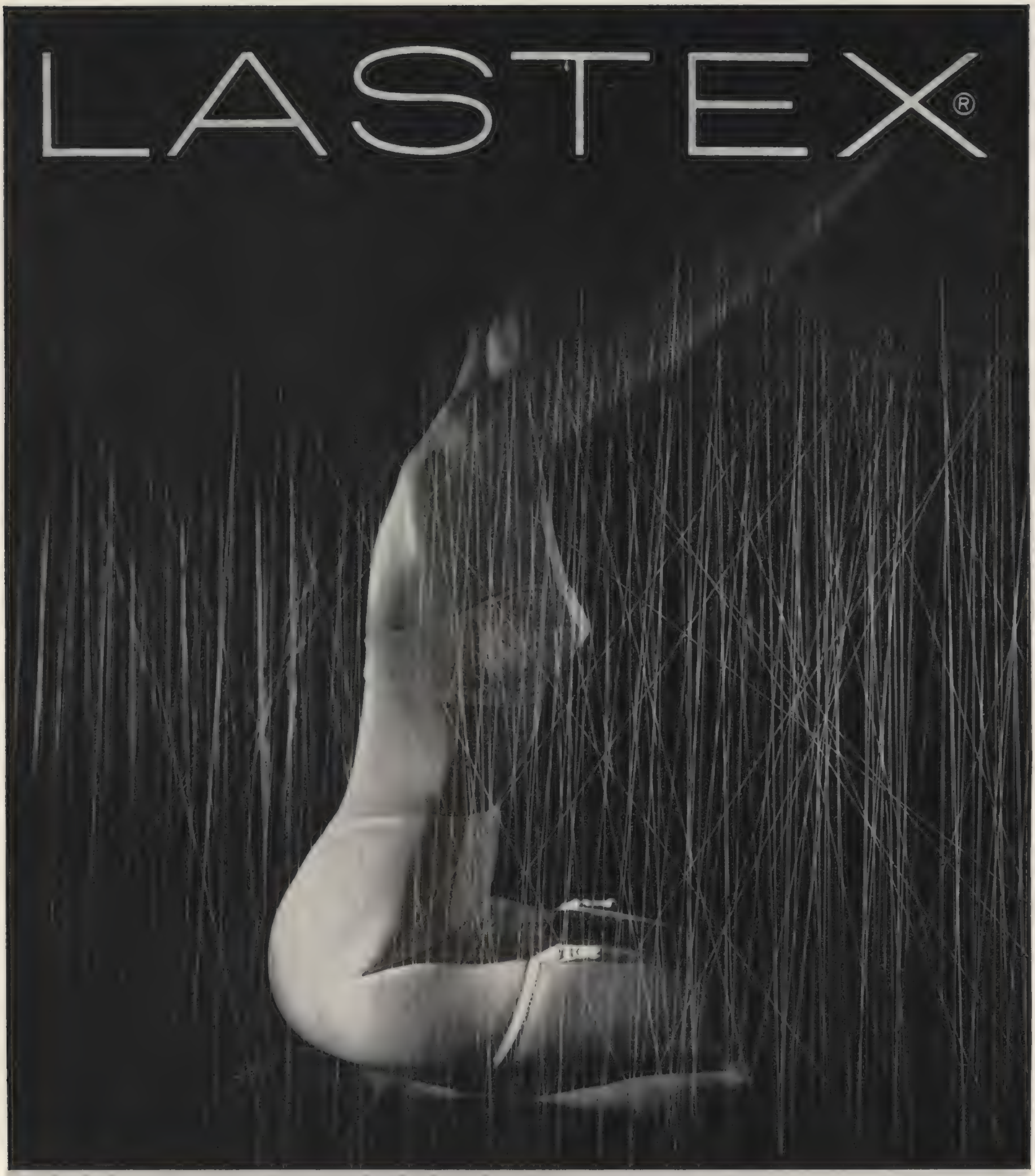
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. . . and this popular Smoothie all-in-one will shape your figure to the changing fashions, with gentlest persuasion. The new fashion shapes call for total-figure remolding; and an all-in-one does this to perfection. Many smart women know that Smoothie's all-in-one really has this total-figure control. Exquisitely fashioned of nylon power net and satin elastic, with bust of embroidered marquisette. Talon zipper.

B Cup, 33-40; C Cup, 34-42, $18.50
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Brand new version of the revolutionary, patented girdle
that takes inches off instantly **12.50**



For the most beautiful figure you've ever owned!

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PADDED FRENCH SECRET, lower photo, adds via softest stitched-in foam contours, hugs like it belongs. Satin and lace $5. French Secret, top, molds a's fuller, c's firmer, gives b's glamour via foam frames. French cotton lace 5.95. For store and free figure booklet write Olga, Dept. V98, 7915 Haskell, Van Nuys, Cal.

Andorra on a shoestring

BY NORA ROWBOTTOM

The British Treasury is generous enough in the way of special allowances to those who for good reasons have to live for a while with mountain air and sunshine. But allowances are not much use without the money to back them and, after allowing for fares and other commitments, my husband and I had only $1,120 to last the two of us for a year. It didn't take long to rule out Switzerland and France, and Austria seemed the only alternative until we thought of Andorra, a tiny republic in the Pyrenees between France and Spain. It was hard to get any real information, but the climate was right and all that we did hear seemed to indicate that it was cheap, and so it was that on a day in May the perspiring bus which had hauled us over the 8,000-foot Envalira Pass deposited us with our twelve pieces of luggage in the little market square of Les Escaldes.

The first surprise was the number of French and Spanish tourists thronging the narrow streets and jostling among the pavement cafés and the single line of shops. Although only a village in name, with a permanent population of few more than 1,000, Escaldes has the air of a boom town and, as we looked in the shop windows on the way to our hotel, we began to understand why. The lack of frontier formalities with France and Spain means that everything comes into Andorra duty-free, and in these oddly diverse shops are all the famous names in scents and cosmetics, spirits and wines, silk and nylon and cameras and leatherwork and



Designed to give the perfect support for those exciting new fashions ... Pantie No. 6017, Girdle No. 5117, of fine two-way stretch nylon power lace and satin Lastex back panel. Front panel of nylon marquisette is trimmed with satin ribbons and covered by a film of nylon lace.

Pure white with soft blue . . and
Jet black with café au lait
Sizes S, M, L and XL each about $10.00

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(Continued)

watches at sensational tax-free prices. One of the first things to take my eye was a bottle of Patou's Joy which I knew in England cost nearly $25. Here the price was just over $8. With a start of guilt I undid the hasty sums that had been racing through my head and stole a glance at my husband to see if he had noticed. I needn't have worried. His eyes were fixed glassily on a bottle of Courvoisier brandy in the same window, price $1.75.

The second surprise was that our unanswered letter of a month before had indeed secured us a room in the hotel chosen at random from a list of attractive sounding names. For $2.10 a day each, including wine, service, and meals on a scale we soon found we couldn't cope with, we were offered a pleasantly cool room with a tiled shower-bath and a balcony overlooking the garden. So far, so good.

But we had never intended to stay long in Escaldes, and in the next few days, by one means or another, we traversed the country in a search for the best place to live—not a formidable task as Andorra measures only some 25 miles by 20 at its broadest points. We were tempted by the shallow valley below Envalira, where the Valira del Este River, with the sun full on it, tumbles over granite boulders, with here and there a lonely group of fir trees. From the Refuge on the pass you can look across the valley to the Serra de Pessons and see the herds of mares and the wild stallions grazing among the great bleached rocks that surround the chain of lakes. There is a strange primaeval beauty here that is very compelling, but the Refuge, the only place to live between the villages of Pas de las Casa and Soldeu, neither of which appealed to us, is almost equally primaeval. The motor coaches and the convoys of Citroëns and Renaults that grind daily up and down the pass raise long dust clouds throughout the summer months. It is at its best in winter when the pass is blocked from November until early May and only the tracks of skiers disturb the unbroken miles of snow.

At the other extremity of the country, we found Arinsal and Lo Serrat, both isolated hamlets flanked by tall mountain ranges and each with a charming small hotel. From Lo Serrat the

(Continued on page 56)

new! exclusive!

counter-bias panels melt your measurements to new slimness!

Unsurpassed figure control thanks to this unique construction feature. Satin lastex back panel, too! It's lighter than ever . . . you'll be lovelier than ever!

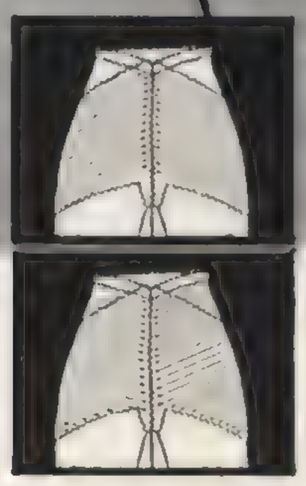
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Inner and outer views showing counter-bias construction

b-flat by fortuna

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Style 812

Flattering "Ribbons" and alluring lace power net for ideal control.

TREO COMPANY, INC., 200 Madison Ave., New York
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ANDORRA ON A SHOESTRING

(Continued from page 54)

stream that runs beneath the windows of the hotel climbs through a steep and turbulent valley to the wild Tristanya lakes, in one of the loveliest corners of Andorra. The hotel itself, in the style of a hunting lodge, was so attractive we decided then and there that we would like to stay.

"For how long?" asked the dark proprietor.

"Six months—a year."

"In winter it is very quiet. No one comes."

We didn't mind. But sober reflection and the back of an envelope on the way home showed that 365 days at $4.20 a day left a deficit of nearly a quarter of what we had. Anyhow, there was something that went immensely against the grain in staying in so enchanting a place without a penny to spend on extras. So that night we reluctantly posted our apology in the box for local mail, a service that—surely uniquely—bears no stamps or other charge.

Hotels were out. On the next day we went to the Sindicat d'Iniciativa in the capital, Andorra la Vieille, and explained our problem to the pretty Andorran girl in charge. Was there any chance of getting two rooms in a house with the use of a kitchen. or—rather timidly—a small flat? We couldn't afford to pay much.

If we could come back in two days, she would see what she could do. She was very sweet, but it didn't sound hopeful.

Andorra la Vieille looked delightful. There is the new part, like Escaldes, with a line of hotels and shops curving down to the river, but there is also the old village of narrow cobbled streets and dark, crouching houses perched on an outcrop of rock between the hillside and the valley. The wooden balconies of the houses are alight then with vivid flowers and creepers. The view along the valley of the Valira from Escaldes to San Julian de Loria is exquisite. If we couldn't live at Lo Serrat, then we would live here. But where?

When at the end of the two days we went back, the girl was all smiles. Yes, she knew of a furnished flat of three rooms with a kitchen and the use of a bathroom. The summer rent was high but—with a shrug of her young shoulders—the season was a short one and we would understand that they had to make what they could.

Our hearts sank. "How much?"

"In summer—until November—$8.40 a week. From November until May $2.80 a week."

Was it *really* furnished—for cooking and sleeping?

Yes, it had everything. The price included the washing of the linen, but in winter heating and fuel would be an extra $.70 a week. Would we like to see it?

Within a few hours we were installed. The house, on the outskirts of the old village, was built into the hillside with a vertical drop of 80 feet from the ground floor windows on the valley side to the rich river pasturages below. The French windows of our kitchen, a most attractive room, overlooked the Valira and the terraced tobacco fields beyond, while those of the sitting room faced west along the valley to San Julian. Sliding doors led into the cool bedroom with its pine wood skirting and ice-blue walls. It had all been newly decorated and we would have been enchanted with it anywhere. To find it here was an intoxicating surprise.

The first few weeks of housekeeping brought some shocks as well as more surprises. It was strange, for instance, in this country with its great wealth of cattle, to find a kilo of butter, at $1.68, more expensive than a bottle of Chanel No. 5, but all dairy products are imported. The Andorrans prefer to keep their herds on the high mountain pastures for fattening throughout the summer. Then they sell them at the autumn cattle sales. A kilo of coffee, again, costs more than a bottle of Bénédictine. To the butcher we were a disappointment, for the English, it seems, still have a reputation as a great meat-eating race, but the better cuts are as expensive as they are in England while such things as liver and kidney, which are our usual choice, are regarded in Andorra as mere offal. Poultry, too, is expensive and there are portions of a bird on display that never seem to see the light of day in England; neck, head, and claws all have their price. Even the blood is preserved to sell sepa-

(Continued on page 58)

bewitching from every viewpoint

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CANADIAN PLANT, TORONTO

Long Leg "Viva!" Pantie Girdle No. 37. Nylon powernet, slimming satin-elastic front panel. White. Dress sizes 10 to 18. **$12.50** (One of many effective new "Viva!" designs.) Shown with "Romance" Bra 565. Circle-stitched Nylon lace and taffeta. White. Sizes 32A to 38C. $4.00



INSIDE SECRET. The waist-freeing French Secret dip with unbelievably slimming front and back panels and separate tricot demi-panty, specially designed to be worn underneath. Nylon power net 10.95. For store, free figure booklet write Olga, Dept. V98A, 7915 Haskell, Van Nuys, Cal.

ANDORRA ON A SHOESTRING

(Continued from page 56)

rately in small cardboard containers. Fish, on the other hand, is cheap. In addition to the delicious river trout which abounds in the streams and the high altitude lakes, regular supplies of sea fish from Barcelona and Bilbao are rushed through the night to appear next morning in the Andorran shops—lobsters and *langoustines* and fresh sardines at prices that would cause a riot in a London shop. Fruit and vegetables in season are almost giveaways.

But it is the cheapness of the simple luxuries that takes all the sting from living on a tight budget in Andorra. You can smoke with an easy conscience when your cigarettes cost $.07 for twenty, and wine at $.09 a litre is unlikely to stick in your throat. When at Christmas—throwing caution to the winds—we had to celebrate, the total cost of our bottles of Bols gin and of sweet and dry Martini vermouth was $1.68.

The shops are a constant delight and, though we had little money to spend in them, the Andorrans remain unfailingly courteous and friendly. They have a reputation for reticence amongst the Catalans of Spain which amounts to almost a joke. To "act the Andorran" is a common description of someone who is notoriously tight-lipped, but we did not find them like that, and I wonder how much help an Andorran, similarly placed, would meet with in an English village. It was a surprise to find how closely they follow English affairs in the voluminous Barcelona daily newspaper which is their stand-by.

The climate is almost unbelievable. After autumn officially began in October, we could count on the fingers of two hands the days when the sun did not shine from dawn to dusk from a clear blue sky. And the temperature at noon on Christmas Day would not have raised eyebrows in an English summer—this at a height of nearly 3,500 feet. The last day of rain came sometime in September. From then on, in Andorra la Vieille, there have been perhaps six days or nights of snow but already, by the end of January, it had given up the unequal struggle



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(Continued)

against the sun and only brief patches of stained white on the hillsides remained to remind one of the winter that was past. At Envalira it is a different story, for the additional height brings a climate of its own. From late October until May it is a skiers' paradise. But there too, on normal days, the sun has an almost hothouse warmth that makes a burden of all but the lightest skiing clothes.

At first in summer and later on skis, we explored the country from one end to another. Away from the road there is another world and it is here, to us at least, that the real beauty of Andorra lies. The mountainsides that look so impregnable from the valleys are laced with cattle paths and behind each range lies another valley and another mountainside unguessed at from the road. There are swift streams and mountain lakes and high, sheltered plateaus where in early summer wild azaleas burst in all their colour from among the rocks. Once, for three days, when the valley villages were full of noise and people, we followed a track beside the Spanish frontier from the Serra de Pessons to the outskirts of San Julian and in all that time we saw no one but a solitary shepherd with his flock.

The sun and the mountain air together did all that could ever be hoped. We lived well, and sometimes almost luxuriously, on $56 a month, and when we left we took with us memories of kindness that we are unlikely to forget.

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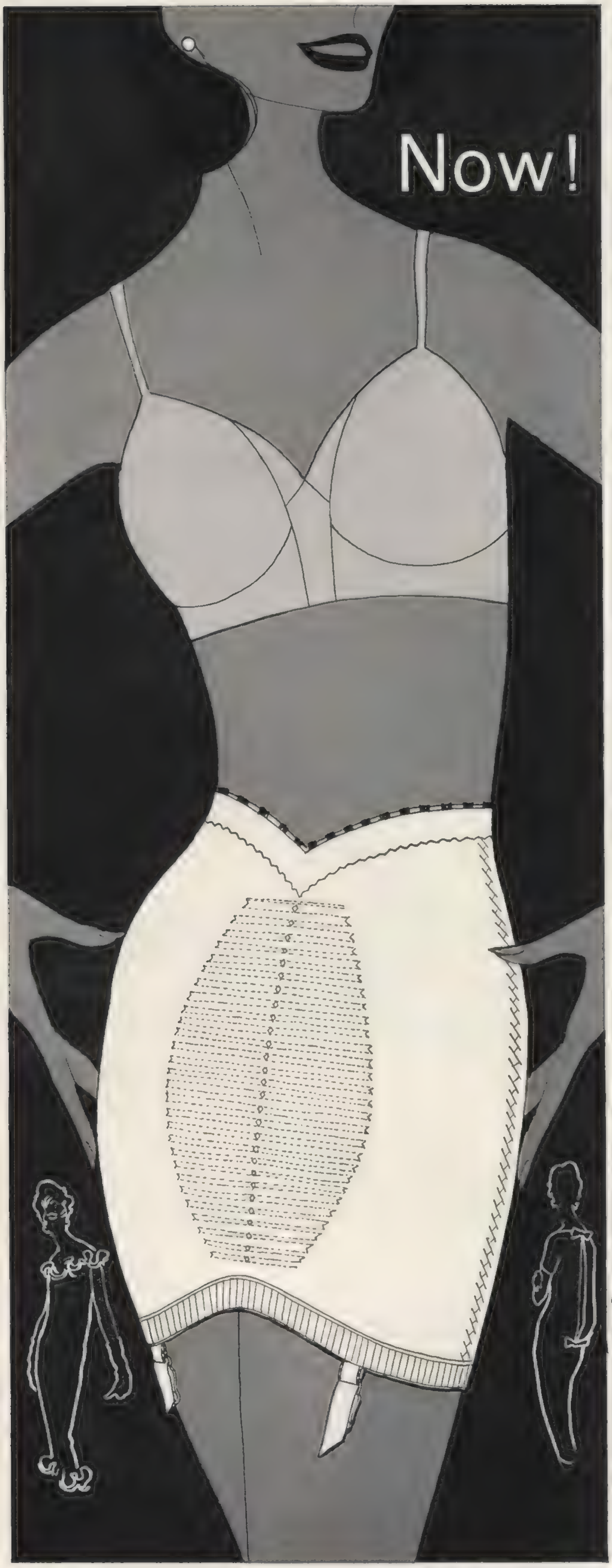
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White power net with delicious *blue* stitching!
Sizes: S, M, L. Pantie, 6.95. Girdle, 5.95

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Photo by Kuhner Bay Roc Hotel, Montego Bay, Jamaica, B.W.I.



Beautiful outlook on the shaped slip— by Van Raalte

The more eased the dress, the more important it becomes that your slip be pared down to a figure-molding line. The shaped slip here, in Suavette (Van Raalte's new opaque nylon tissue-weight tricot)—its skirt slashed at both sides for walking ease. Appliqued Alençon lace at bodice and hemline. Shown at left—the matching petticoat. Both available in varied lengths. At your nicest stores.

Slip, #7238, in Black, Cloud White, Primrose Pink or Sand Dune/Ecru. 32 to 38. $14.95. Petticoat, #6225, same shades. Small, Medium, Large. $8.95.

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Not all merchandise shown on page 77 in all stores, but representative "Who is She" collections are available

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Charleston, S. C.	Condon's
Charleston, W. Va.	Stone & Thomas
Charlotte, N. C.	Ledford's
Chattanooga, Tenn.	Miller Bros.
Chicago, Ill.	Mandel Bros.
Cincinnati, Ohio	H. & S. Pogue
Cleveland, Ohio	The Higbee Co.
Columbia, S. C.	Belk's
Corpus Christi, Texas	Lichtenstein's
Dallas, Texas	Wally Williams
Dayton, Ohio	Rike-Kumler Co.
Decatur, Ill.	Linn & Scruggs
Des Moines, Iowa	Younker's
Detroit, Mich.	The J. L. Hudson Co.
Duluth, Minn.	Duluth Glass Block
El Paso, Texas	Popular Dry Goods Co.
Evansville, Ind.	Schear's Dept. Store
Fort Lauderdale, Fla.	Burdine's
Fort Smith, Ark.	The Boston Store
Fresno, Calif.	E. Gottschalk & Co.
Fort Worth, Texas	Wally Williams
Galveston, Texas	E. S. Levy
Grand Rapids, Mich.	Paul Steketee & Sons
Greensboro, N. C.	Ellis-Stone Co.
Greenville, S. C.	Ivey's
Harrisburg, Pa.	Bowman's
Hartford, Conn.	Sage-Allen
Houston, Texas	E. S. Levy
Indianapolis, Ind.	L. S. Ayres & Co.
Jackson, Miss.	The Kennington Co.
Jacksonville, Fla.	Cohen Bros.
Kansas City, Mo.	The Jones Store
Knoxville, Tenn.	Rich's
Lexington, Ky.	Stewart Dry Goods
Lincoln, Neb.	Miller-Paine
Little Rock, Ark.	Pfeifer's
Long Beach, Calif.	Buffums
Los Angeles, Calif.	The May Co.
Louisville, Ky.	Stewart's
Madison, Wisc.	Harry S. Manchester, Inc.
Memphis, Tenn.	Lowenstein's
Miami, Fla.	Burdine's
Miami Beach 163rd St.	Burdine's
Minneapolis, Minn.	The Dayton Co.
Milwaukee, Wisc.	Gimbels
Mobile, Ala.	L. Hammel Co.
New Orleans, La.	Labiche's Inc.
New York, N. Y.	Arnold Constable
Newark, N. J.	Bamberger's
Norfolk, Va.	Smith & Welton
Oakland, Calif.	Kahn's
Omaha, Neb.	J. L. Brandeis & Sons
Orlando, Fla.	Belk's
Philadelphia, Pa.	John Wanamaker
Phoenix, Ariz.	Korrick's
Pittsburgh, Pa.	Joseph Horne Co.
Pittsfield, Mass.	England Brothers
Portland, Ore.	Meier & Frank
Providence, R. I.	Gladding's
Racine, Wis.	Zahn's
Reading, Pa.	Pomeroy's
Rochester, N. Y.	B. Forman
Rock Hill, S. C.	Friedheim's
St. Louis, Mo.	Famous-Barr Co.
St. Paul, Minn.	Emporium of St. Paul, Inc.
San Antonio, Texas	Joske's
San Diego, Calif.	Walker-Scott Co.
San Francisco, Calif.	The White House
Sacramento, Calif.	Weinstock-Lubin
San Jose, Calif.	Hale's
Salt Lake City, Utah	Keith O'Brien
Scranton, Pa.	Scranton Dry Goods
Seattle, Wash.	The Bon Marche
Shreveport, La.	The Fashion
South Bend, Ind.	Robertson's
Spartanburg, S. C.	A. W. Smith
Springfield, Ill.	Meyers Bros., Inc.
Springfield, Mass.	Forbes & Wallace
Springfield, Mo.	Heer's
Syracuse, N. Y.	Flah's
Tacoma, Wash.	Rhodes Bros.
Terre Haute, Ind.	Meis Bros.
Toledo, Ohio	Lasalle's
Topeka, Kansas	Pelletier's
Tucson, Ariz.	Levy's
Tulsa, Okla.	The Froug Co.
Washington, D. C.	Woodward & Lothrop
W. Palm Beach, Fla.	Burdine's
Wheeling, W. Va.	Stone & Thomas
Winston-Salem, N. C.	The Anchor Co.
York, Pa.	Chas. H. Bear & Co.
Youngstown, Ohio	Strouss-Hirshberg Co.



*This is the official Arnel symbol—evidence that this fabric of this new triacetate fiber has been pre-tested for performance claimed.

Who is she?

She serves on more committees than a Congressman, thrives on country air, practically lives in this coat—one of the Suburban Outlook Fashions designed for her special way of life in fabrics of

Celanese contemporary fibers

Celanese Arnel in Winkler's "Crown Vocama" fabric. Coat by Halldon, Ltd. Arnel triacetate (with nylon) makes this soft, deep-piled, luxurious fabric that gives a look of richness to a practical coat. Camel, beige, black or cotillion blue. Sizes 8 to 18. About $70 at Arnold Constable, New York; Bamberger's, New Jersey; Lasalle's, Toledo; Famous-Barr Co., St. Louis; Gimbels, Milwaukee. Other stores carrying "Who is She" collections on page 76.
Celanese Corporation of America, New York 16. Celanese® Arnel®



Invitation to the fashionable "T"! R.S.V.P. autumn 1958...

The Interlude, a *Red Cross Shoe*

This product has no connection whatever with The American National Red Cross • The United States Shoe Corporation, Cincinnati 7, Ohio

Elizabeth Arden

three faces of fashion

Not one, but *three* new lipstick shades from Elizabeth Arden, whose feeling for fashion is exceeded only by her passion for beauty. Months ago, Miss Arden realized that with all the new jewel colors in the Autumn clothes a complete, new lipstick wardrobe would be needed. Here it is, from left to right: India Ruby, to wear with blue red, violet, amethyst and the new deep black and red combinations; Rose Diamond, for all the deep royal blues, blue greens and teal; Star Topaze, for all the new tawny colors, coppers, golds and moss greens. Rich, creamy, lustrous and long-lasting, they all are as considerate to your lips as they are vital to your beauty. And all are offered in Miss Arden's newest lipstick, a classic cylinder girdled by a sequence of mock jewels. $5.00. Refills $.85. Regular lipstick $1.75.





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So *much* to look forward to...so much to *remember!* A divine trip! I've been outrageously spoiled...superb service...delicious food...wonderful atmosphere...heavenly nights. I feel I already know Italy and *adore* it!

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HOLT RENFREW of Canada



"Each fresh beauty one discovers
in the person one loves
is a cause for fresh rapture..."

STENDHAL "ON LOVE"

Merci, Paris,
pour toute cette beauté

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Formulated and packaged in France, each formula from the House of Stendhal beauty-treats as it beautifies. In make-up and treatment preparations, Stendhal brings the secret of French beauty to America.

RECETTE MERVEILLEUSE . . . *derived from rare plants found only in France, this incomparable cream seems to subtract years while it adds fresh, youthful radiance to the skin.* $9 *and* $15 *plus tax*

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with a belt in front, UMPA natural dark ranch mink richly flatters
this newest of silhouettes with its opulent darkness.

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the detail that dominates the fashion . . .

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nylons delicately
dipped in the colours of fashion . . .
Here WINTERGREEN,
the merest wisp of bronzed
green to lend colour magic
to your new leg-look
Fall costumes in green.

Other magic
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of lustrous, modern, black-dyed

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radiant styling by Tweedies...
in Bronze Kid with touch of Gold...
wear with the golden tones,
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Practically priceless

The blue and the green flower print here has everything to do with a case for well-priced ($13) prettiness. In jersey of wool-and-Orlon, the full-skirted dress has short sleeves, a boat neckline. In junior sizes. By Carol Rodgers; at Bonwit Teller. Cigarette case by Wiesner of Miami.



You'll find this fashion by Children's House at these fine stores:

Baltimore, Md.....Hutzler's
Beaumont, Tex.....Stella Sandel's R & S Shop
Chicago, Ill.....Patsy Rue Shop
Cincinnati, O.....Castle House
Concord, Mass.....L. A. Kussin Co.
Easton, Md.....The Children's Shop
Englewood, N. J.....Louise Franz
Farmington, Conn.....The Village Shop
Greensburg, Pa.....Royer's
Greenville, Del.....Marjorie Speakman
Greenwich, Conn.....Little Women
Hingham, Mass.....The Talbot's
Lake Forest, Ill.....The Children's Shop
Lake Placid, N. Y.....Joseph Shehadi
New Orleans, La.....Martha Brogan
New York, N.Y.....Natalie
Oklahoma City, Okla.....Al Rosenthal, Inc.
Pittsburgh, Pa.....Tots and Tweeds
Palm Beach, Fla.....Joseph Shehadi
Princeton, N. J.....Bellow's
Reading, Pa.....Ann Diller
Sewickley, Pa.....The Linen Shop
Shreveport, La.....Bufkin's
St. Louis, Mo.....Boyd's
Trenton, N. J.....Helen Griffith
Tyler, Tex.....Tots to Teens
Washington, D. C.....Julius Garfinckel & Co.
Wenham, Mass.....Wenham Exchange
Westfield, N. J.....Jane Smith
Wilkes-Barre, Pa.....The Kiddie Shop
Winnetka, Ill.....Marian Michael
York, Pa.....The Fabric Shop

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Perfume 2.50, 10.00, 18.50
Cologne Suprême 2.50, 4.00
Also Bath Powder and Cologne Spray Mist
PRICES PLUS TAX

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NEW YORK • PARIS

SHAPES THE FASHIONS ASK FOR

The following is a list of shops in other cities where the foundations on pages 144, 146, 148 may be found.

WARNER BROTHERS—Page 144

Atlanta, Ga.....Rich's
Baton Rouge, La.....Godchaux's
Brooklyn, N. Y.....Abraham & Straus
Chicago, Ill.....Charles A. Stevens
Cleveland, Ohio.....The Higbee Co.
Colorado Springs, Colo.....Corset Shop
Louisville, Ky.....Stewart Dry Goods Co.
Milwaukee, Wis.....Boston Store
New Orleans, La.....Godchaux's
Oklahoma City, Okla.....Kerr's
Omaha, Neb.....Thomas Kilpatrick
Pittsburgh, Pa.....Joseph Horne
Richmond, Va.....Thalhimers
Sacramento, Calif.....Weinstock, Lubin
San Diego, Calif.....The Marston Co.
San Francisco, Calif.....The White House
San Jose, Calif.....L. Hart & Son
Shreveport, La.....The Fashion
Syracuse, N. Y.....The Addis Co.
Toledo, Ohio.....The LaSalle & Koch Co.
Winston-Salem, N. C.....Thalhimers

SARAZIN OF CONNECTICUT—Page 146

Bridgeport, Conn.....D. M. Read
Brooklyn, N. Y.....Abraham & Straus
Buffalo, N. Y.....L. L. Berger
Denver, Colo.....Neusteter's
Minneapolis, Minn.....Harold
Portland, Ore.....Lipman Wolfe
Seattle, Wash.....Best's Apparel
St. Paul, Minn.....Field-Schlick
Syracuse, N. Y.....The Addis Co.
Washington, D. C.....Julius Garfinckel
Montreal, Québec, Canada....Henry Morgan

LILY OF FRANCE—Page 148

Atlanta, Ga.....Rich's
Birmingham, Ala.....J. Blach & Sons
Buffalo, N. Y.....The Wm. Hengerer Co.
Charlotte, N. C.....Montaldo's
Cleveland, Ohio.....The Higbee Co.
Columbus, Ohio.....Montaldo's
Denver, Colo.....Montaldo's
Greensboro, N. C.....Montaldo's
Houston, Tex.....Sakowitz Bros.
Milwaukee, Wis.....Boston Store
Portland, Ore.....Meier & Frank
Richmond, Va.....Montaldo's
Seattle, Wash.....Bon Marche
St. Paul, Minn.....Field-Schlick
Syracuse, N. Y.....The Addis Co.
Winston-Salem, N. C.....Montaldo's

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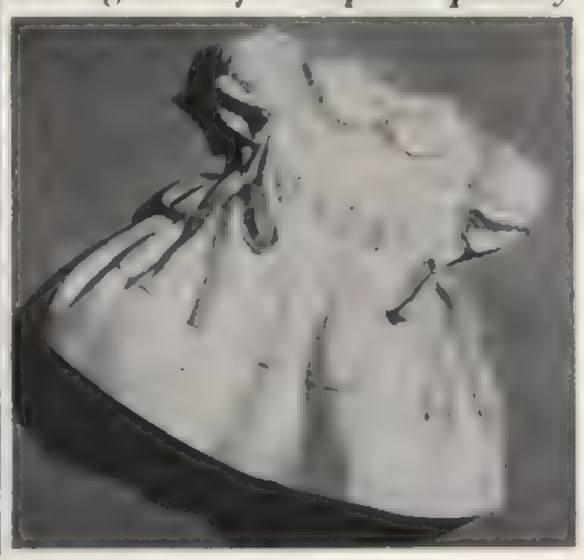


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Romper to match (in broadcloth) 6 mos. to 2 yrs.....**$31.50**

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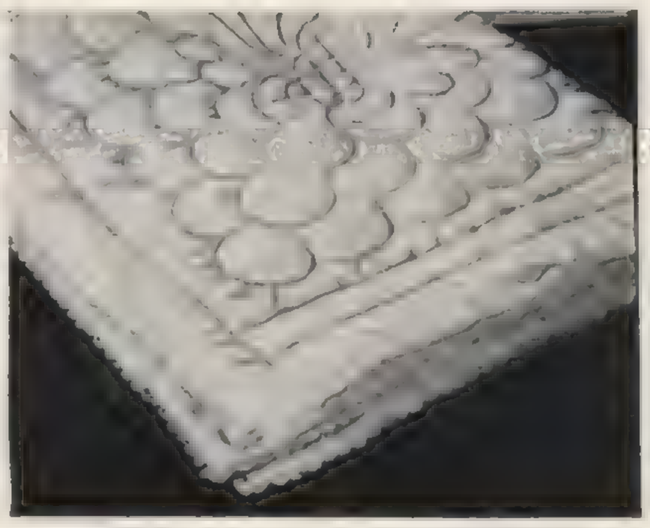
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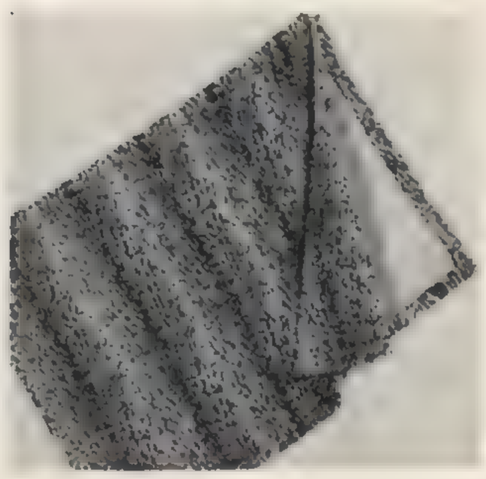


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. . . September warm-up



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Bermuda's Largest Selection of Outstanding Importations

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chin band

. . . is made of fine latex elastic with adjustable head pieces for proper tension. May be used when sleeping, reading or watching T.V. You must be pleased with the results . . . or money refunded.



$1. *plus .20 hdlg. & del.*

Avoid frown lines

USE *Hollywood* **WINGS**



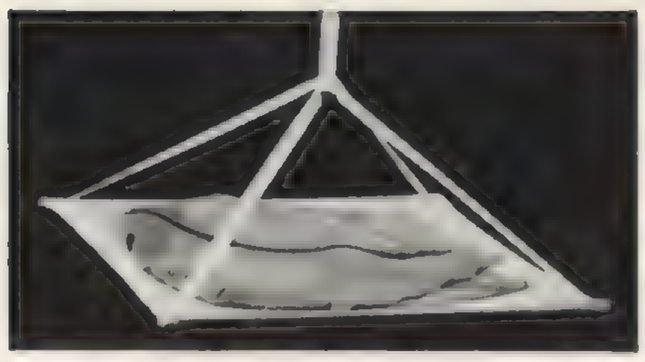
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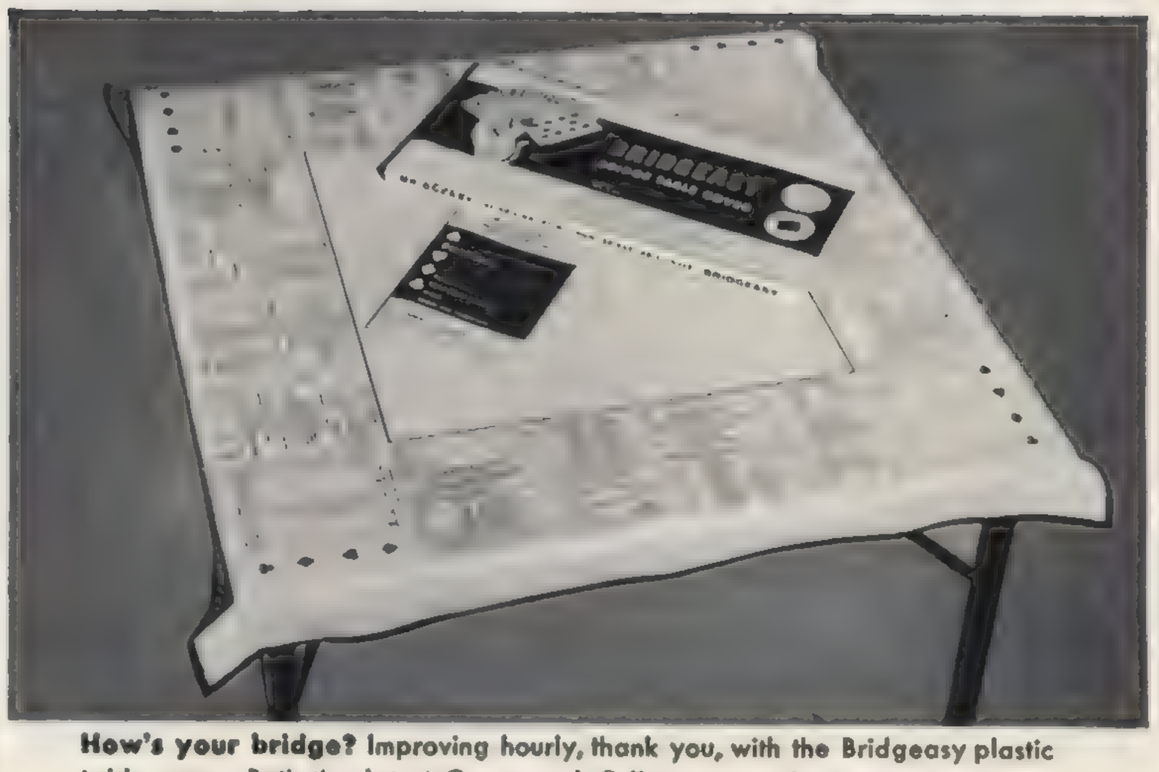


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Traveller's aide,
a case for money, credit cards, traveller's checks; with note pad, nine picture folders. Natural pigskin. $9.95 inc. tax, ppd. Here's How, Dept. V, 95 Fifth Avenue, New York 3.

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NAME **$1.50**
add 30 cents for postage and handling



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Available in plain gray or blue chambray.

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Diamond & Sapphire LIFETIME NAIL DRESSER
with 24K gold plate handle



Cuts Faster Than File, Cleaner Than Emery
Shapes
Nails Swiftly,
Smoothly,
Effortlessly

A gift of *permanent* beauty! A technical genius invented this featherweight nail dresser that works a thousand times better than anything you've ever used and *need never be replaced.* Precision-made of tiny sharp diamond and sapphire crystals, it *glides* over your nails, shapes them gently, speedily, silently . . . with no rasping tug, no sandy scratch (as from files and short-lived emery boards). Beautiful handle is 24K gold-plated and may be engraved with initials to make a superlative and unique gift for meticulous ladies and gentlemen.

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Comes in Presentation Case.

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by Joseph Fleischer



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VOGUE
SEPTEMBER 15, 1958



WILLIAM KLEIN

Vogue's eye view of the square point

The scurry of small flash-bulb surprises that the Paris details set off with every collection provides some of the greatest fashion enchantment going. (It's touches we like, not just sable by the furlong.) And this year at Dior, in the touches department, it was shoes we loved—seven of them above—shoes with perverse, delightful little squared-off points. Roger Vivier designed them for Dior, and we show them here as one of the Paris details that may make fashion history.

How to be the beauty the new fashions ask for

One of the great refreshments of a change in fashion is this: it changes the wearer, as well as what's worn. A fashionable woman is never simply "well dressed"; there's more to it than that—a whole other dimension, in fact. Consciously or unconsciously—and it's much more apt to be the first—she has changed not just her clothes, but her whole look. The cutting of her hair is as new as the cut of her dress; the colour on her lips, as fresh as the colour of her coat; around her hangs the delicious aura of a perfume she's wearing for the first time. Unless . . .

Unless she happens to prefer a more familiar scent that she's worn for years. For this is the paradox about her; this is what makes her a fashionable woman, and an attractive one, instead of a "fashion plate": the fact that through all changes, she retains her own individuality. Call it her own personal style—or a sort of island somewhere inside her that is *herself;* it's there, and it's perhaps the most refreshing thing about her. She follows the fashion not for its own sake, but for hers—because she likes to look her best, and because she finds change itself stimulating and delightful. She tries everything—and chooses only the things that suit *her.* Clothes don't wear her, nor do coiffures nor cosmetics; she wears them. *(Continued on page 104)*

For this beauty's top secret—
turn the page







The big wig idea

Four flip-top coifs worn by one beauty: the coiffure dazzler on the preceding page is a wig, and here, three more wigs, all worn by the same girl. While we don't suggest that a woman will actually crave more than one wig, we do suggest that a change of hair can be an enchanting fashion prop—not a dire measure for the end of a day of deep-sea diving.
One of the new wigs might be worn by a woman who loves auburn bangs as a sometime thing—the woman just back a page, in point of fact. Other possibilities of the big wig idea: gilt-edged tendrils, a whole chart of colours to choose a wig from, since natural hair colour is beside the point here; coifs that can be recoiffed within the limits of hair-length.
All the wigs shown are made of natural and believable hair, woven on little caps of linen mesh. (Home-grown hair lies safely dormant underneath, pin-curled close to the head.) By Coiffures Americana; from $200 at Bergdorf Goodman.

HENRY CLARKE



How to be the beauty *continued*

We've said that she is fashionable, attractive, and refreshing. We haven't said that she is beautiful—and actually, she may not have a single feature that Praxiteles would have passed. Yet there is this about her: she *looks* like a beauty. After she leaves a dinner-party, only the other women (and they, infrequently) ever analyze her features; the men think they've been in the presence of a beauty.

Now: how will she go about it this year—how will she look? Here, a quick roundup of news in key areas:

The figure: The Empire look that has swept Paris, the higher waistlines prevailing generally, call for a flat, taut midriff, the straightest possible back. Also in Paris, the new look of bulk at the top—huge shawl or cape collars, wrapped stoles, bulky-jacketed suits—have made a long, swanlike neck more of a fashion-asset than it's been since Gibson Girl days. (A woman who isn't naturally long on this asset should know that an erect, graceful carriage—plain old Good Posture—can do wonders here. She should imagine that she's constantly trying to see over a partition of which the top is slightly above her eye-level; this has a wonderfully elongating effect on the neck.)

The head: Higher (see above) and much neater; the hairline should be more definite, more controlled—whether the hair is short, long, or swirled around the head. With the new softness of deep-piled, long-maned furs, a neat head is almost imperative—one long mane per wearer being enough. High-waisted and Empire dresses, with their shorter distance from the beltline up, make a deep hat, or a down-drooping coiffure, look something like a candle-snuffer; either should be shunned with these fashions. Instead, the whole look of the hat, or hair, should be high, trending upward rather than down. Height at the *crown* is what's wanted here (see page 153). Big, bulky hats of fur or feathers—in Paris, there were some enchanting ostrich ones—are best worn with almost no hair showing.

The face (i. e., make-up): In general, a lighter, pearlier, more translucent look, with eyebrows less emphatic, mouth outlined in a lighter colour. With the violets and purples in fashion, a ruby-red or cyclamen lipstick; blued, or turquoise, eye shadow; a look of porcelain delicacy in foundation and powder. With the new mossy-greens, try a pure-red lipstick, a topaz eye, as a change from the expected choices of orange-y lipstick, green eye shadow. New this year: the colour-banked eye, its brilliance built up by strips of dark-to-light colour—details of this on page 153. Also new, a higher position for rouge—the closer it's placed to the eye, the more brightening the effect; but a delicate colour, and a light hand, are needed at these altitudes.

The hair (see also the head, already discussed): More emphasis on shape, less on detail—more waves, fewer curls; a smoother, more polished look. Hair colouring is apt to be warmer and clearer: a whole range of un-routine blonds, honey to tawny-beige to amber; a true, un-carroty red; a pure chestnut; and—for a woman who's a brunette and venturesome—a new rinse that has more than a splash of navy-blue in it. The effect is, deliberately, unlike anything in nature; it's simply a calculated stroke of enchantment.

New beauties in plaid

Right: *A maverick suit with staying power, raspberry Glen plaid wool as rosy-making as rouge. Jacket-lining and camisole (this in one with the skirt) of deep-claret silk crêpe. By Scaasi. Elizabeth Arden India Ruby lipstick. Both: Saks Fifth Avenue; Julius Garfinckel; Harzfeld's; Neiman-Marcus. Whopper beret of black fox by Emme. Cartier earrings. Black kidskin gloves by Dawnelle.*





The return of silver fox

Left: *New at the height of fashion—the raisin-coloured hat with its surprise potential for playing up the skin's virtues, the virtues of most other colours, and of black. More news here: the return of silver fox, frothing a silky broadtail stole. Sally Victor velours hat. Fredrica stole of Hammer Brand black-dyed Russian broadtail lamb and natural Canadian fox. Point of departure for this look: the black worsted jersey dress by Mollie Parnis in Sag-No-Mor jersey. About $70; at Bonwit Teller; Julius Garfinckel; I. Magnin. Zaffiro Lip Brillante by Princess Marcella Borghese.*

Right: *Black velvet floor-length sheath with a float of streamers started at Empire level, then caught at the back of the skirt. Idea? The way the chiffon moves when the woman in velvet moves. Silver lighting: the straight and narrow stole of natural Canadian silver fox by Fredrica. Dress of rayon velvet by Philip Hulitar. About $190. At Bonwit Teller; Montaldo's; I. Magnin. Schreiner earrings: Bonwit Teller.*

The raisin hat

PENN



Brocade theatre suit—the black exception

Left: Dramatics that depend on black, its new value in a season of epic colour, its dark elegance across that well-known crowded room. Silk brocade theatre suit with the look of three ribbon-tiers: hemline, tunic-line, and jacket edge. The dress has an Empire shape—with tunic, short sleeves, an ovalled neck. Further douceurs: apricot silk jacket lining; oblong stole of Empress chinchilla; and the white toque, a single uncurled ostrich feather fixed by a black rose. Herbert Sondheim suit, about $200. at Bonwit Teller; Hudson's; Sakowitz. Hat by Christian Dior-New York. Fredrica stole.
Right: *The enamouring, highly successful look of not half trying—short black silk crêpe evening dress, in the slip-of-a-dress school except for the fringe veiling the skirt, rimming the three-cornered shawl. By Jane Derby. $200. At Henri Bendel; Hutzler's; Harzfeld's. Rhinestone jewellery by Eisenberg.*

The fringe persuasion





New day suit—
a high-waisted coat

Left: *The look of a fascinating new beauty from the north—pale, long-maned fur spilling, Snow-Queen fashion, over an austere little suit; giving it a new lease on the late-day, theatre life. The huge collar is off-white platina fox, set casually on the grey worsted suit. Blouse, a pull-over of white wool jersey. By Paul Parnes. At Bonwit Teller; Hudson's; Joseph Magnin. Rhinestone bracelet by Eisenberg.*
Right: *Day suit based on this year's version of the soft little tweed coat in brown and black Scotch wool with flips of fringing at the collar, the high-tied belt. Under the coat, a brown wool dress repeating the high waist. Costume by Suzanne Augustine. At Saks Fifth Avenue; Frost Bros. Mink pillbox by Emme.*

New theatre suit—
a pale mane of fur

PENN





1



3



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7

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5

WILLIAM KLEIN



Paris hats in America





9



1. Tousled black ostrich feathers ordered with a white apron bow—
very right-side-of-the-menu all the same. From Patou. Bergdorf Goodman.
2. Paulette's centrepiece-hat—soft-petalled flowers, a Fuji
of white on green leaves, in green net mist. At Bergdorf Goodman.
3. Lanvin Castillo carbon velvet bicorne under a zodiac of black net, horsehair. Bergdorf Goodman.
4. A pale blue-green capping of feathers. Late-hours hat by Paulette. Bergdorf Goodman.
5. Orange feathers appliquéd to a pillbox, a kind of stilly Niagara effect foaming, finally,
around a cut-stone jewel. From Dior. Bergdorf Goodman; Neiman-Marcus; I. Magnin.
6. Patou's green moire baker's hat, cuffed, soft, miles deep. This,
for late-day, with great-profile requirements but worth it all. Bergdorf Goodman.
7. Orange speckled feathers, hatbanded. Chalk this one up to the
girl-reporter school of slouch. From Svend for Heim. Bergdorf Goodman.
8. Coiffeur's arrangement—black velvet pillbox, black feather bangs,
black "hair" ribbon. From Dior. Bergdorf Goodman; Neiman-Marcus; I. Magnin.
9. Pâté from Dior, small pure magnificences. Left, jewelled green velvet;
right, miniature ruffle flakes of black lace. Both: Bergdorf Goodman; Neiman-Marcus; I. Magnin.

8

At the top of their form:

The small mink, *left.* Mink, here, given the full Chanel-treatment. Which is to say, the mink jacket at its very best—simple enough, long enough, as offhand about its elegance as tweed. One such could run most of the fur-activity in a woman's fashion-life—and not run it into the ground. This, "Autumn Haze," Emba natural brown mutation mink. Bonwit Teller; Wm. H. Block; Schneider Bros. Earrings from Van Cleef & Arpels. French leather gloves, at Bonwit Teller. **The furred suit,** *right.* Long-maned pale fur, close to the face—even in a season of notable beauty-makers, this amounts to a spectacular discovery in same. The fur: a greatcollar of natural Russian lynx, overspilling the jacket of a ringlety woollen suit—brown with a new brightness. By Ben Zuckerman. Bergdorf Goodman; Marshall Field; Neiman-Marcus. Kislav gloves. Hat by Emme. Second touch of beauty for brown: lipstick with a touch of blue—French Spice by Coty. Chair: Kagan-Dreyfuss.

PENN

KAREN RADKAI





At the top of their form:

The trench coat, *left.* Always the great beauties' coat, now—dazzlingly—a great beauty in its own right: the end-all trench coat in vicuña and natural Russian sable, tied close. The look—and in this respect it hasn't changed at all—as deliciously dégagé as though Garbo, Dietrich, or Hepburn the first, were doing the wearing. By Country Tweeds. Lord & Taylor; Woodward & Lothrop; Battelstein's. Kislav gloves. Ripe Orange lipstick: Helena Rubinstein. Sunglasses by Lugene. Chair: Knoll Associates.

The walking suit, *right.* Plum-coloured version of some of this year's best suit-news: coat-size jacket, walkable width of skirt. (Plummy idea to put with it: a plump little toque—newest now in opossum.) Walking suit, by Lilli Ann, of Blin & Blin wool. Saks 34th Street; Dayton's; The May Co., Los Angeles. Mr. John toque. Handbag: Lederer. Gloves by Superb.

KAREN RADKAI

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . Submarines snatching headlines from satellites, and the possibility of great underwater seaways. . . . The brassy clamour of electioneering, with politicians scanning the primaries looking for a Trend. . . . "April in Fairbanks," a two-fingered salute to Alaska from an old *New Faces*, sung by Alice Ghostley at the Upstairs-Downstairs.

PEOPLE ARE TALKING ABOUT . . . The native charm of *Jerome Robbins Ballets: U.S.A.* and especially the exuberant bang of his "N.Y. Export: Opus Jazz," danced against a swiftly linear Ben Shahn background. . . . Clipping clichés, a parlour game in which the point lies in such lines as "A penny saved is a penny." . . . London's happiness with *Duel of Angels*, a chilly, if dazzling debate on female promiscuity versus exclusivity, which owes its shine to such polishers as Jean Giraudoux who wrote it, Christopher Fry who adapted it, and Vivien Leigh who plays the prodigal woman. . . . The band, Sir Walter Bowe and The Angry Young Men, which advertises: "No wierd [*sic*] or avant-garde, no characters, no heavy drinkers. All members young and clean." . . . The current phrase for clarity, "clear as vodka."

PEOPLE ARE TALKING ABOUT . . . A new three-pack card game, Palladium, that is an amalgam of rummy and canasta, with this major difference: opponents can steal the melds unless a special disk, issued one to a side, is used for insurance. . . . A four-year-old's question to his tycoon grandfather: "What are you doing in New York, merging?" . . . "The Glass of Fashion," an exhibition of five centuries of costume accessories at Baltimore's Walters Art Gallery where one section has fashions illustrated by ten years of Vogue photographs, particularly those of 1956 jewellery shown with a seventeenth-century Italian mermaid pendant.

PEOPLE ARE TALKING ABOUT . . . Raymond Burr, a soft-faced man with large hound-dog eyes, who plays Perry Mason, a lawyer, irresistible to accused but innocent murderers and to TV audiences who like to untangle confused complications, designed to a formula as set as an infant's diet. . . . Nora Johnson's *The World of Henry Orient*, an occasionally moving novel about two adolescent girls growing up in New York—one generation and several raving neuroses removed from *Junior Miss*. . . . The sound, "hoo-ha," for something too smart.

PEOPLE ARE TALKING ABOUT . . . The Patrick Dennis book, *Around the World with Auntie Mame*, which seems to be the beginning of a series like the *Motor Boat Boys* or *The Little Colonel;* the new Dennis is not quite as funny and perceptive as its predecessor, but it still shows an exhausting talent for the ludicrous. . . . The new magazine of abstract art, *It Is*, in which some of the abstract artists make both wonderful sense and high-spirited jokes. . . . The cat's cradle of charm stretching between Kay Kendall and Rex Harrison in their new movie, *The Reluctant Debutante*, a wonderful froth of parties and gaiety with a head like a stein of beer. . . . This James Thurber explanation in *Punch* of what a politician means by the phrase Calculated Risk: "We have every hope and assurance that the plan will be successful, but if it doesn't work we knew all the time it wouldn't, and said so."

PEOPLE ARE TALKING ABOUT . . . The recurrence of the Victorian line, originally said by one of Disraeli's characters, "All women ought to be married, and no men." . . . Danny Kaye, tender and funny in the movie, *Me and the Colonel*, which has a script of immaculate taste by S. N. Behrman and George Froeschel. . . . The little note that Art Buchwald put at the top of his column: "While Art Buchwald is on vacation his column will be written by himself as he could find no one to do any guest columns for him." . . . This cooling comment from the Barnard College Alumnae Magazine in an article on the younger generation: "One can not put them into a category; one can not tag them. One can ask, are they a generation at all, or are they, simply, people?" . . . London's gossip about *The Rainbow Comes and Goes*, Lady Diana Cooper's sad, sweet, scattered memories of herself, her pre-World War I coterie, and her future husband, Duff Cooper, whose wartime letters to her breathe, charmingly, of Rupert Brooke.

SOPHIA LOREN, *opposite*, famous as a torrent of movie sex, looks offstage like a dip of coffee ice cream, cool, beautiful, and soothing. Without completely abandoning her sex gambit, played so adroitly in some twenty Italian films, which she dismisses now as "all that kind of jazz," she has turned to American movies. In them, she has flickered for such disparate moths as Cary Grant, Frank Sinatra, Anthony Perkins, William Holden, and, in the film she recently finished, *That Kind of Woman*, for George Sanders and Tab Hunter. Whatever the film, she still walks, even in high heels, as though she were gliding barefoot on the streets of Pozzuoli, a small town near Naples, where she was born. Her voice, however, is cultivated, soft, with a complete absence of such pidgin accent phrases as *how you says;* perhaps it is because she learned her English from an Irish teacher in Rome with whom she studied mornings, from five to seven, before reporting for work. Relaxed and aware, she likes to pose with music playing, music with a pronounced beat—Sinatra, Belafonte. She knows her face objectively, never shows her profile, always shows the tiptilt of her grey-green eyes. Here she wears her own short black brocade Scaasi dress with the neckline she loves. Neither a creamy Titian nor a thin girl, she is a young woman; after Loren, bones are boring.

HENRY CLARKE





Lunching at Bailey's Beach: Mr. and Mrs. Claiborne Pell

NEWPORT: Report on the 1958 Season.

Sketches by René Bouché; photographs by Toni Frissell

Newport this season shimmered in the public gaze; its special excitement, the trial yachting races for the defense of the America's Cup. (Reported by George Ames Plimpton on page 125.) Newport was the locus for a Jazz Festival, for the Invitation Golf Tournament, a Music Carnival, and Tennis Week. The Newport summer season, which usually ends after Labor Day, has been chartered far into September for Race Week, when the United States will defend the America's Cup for the first time since 1937. To celebrate the Cup Race, the English-Speaking Union will give a dinner at The Breakers, the most mansion of Newport's many.

A collection of eighteenth-century houses and nineteenth-century mansions hedged by grey rocks, white sand, and sprawls of wild roses, Newport still has as its summer axis Bailey's Beach, a grey brick, yellow-blinded building banked with beach cabañas strung along a wide white beach. Bailey's ticks at the same slow and pleasant pace it has clocked for nearly seventy years. Before noon, the beach is empty of all but children; at twelve, the grownups come to swim, then go to the circular terrace for lunch, carried on trays from the cafeteria; at three an empty beach again. Four times this summer, subscription dances were held in the pink and white main room, cleared of its coral-coloured sofas and white wicker chairs. On misty nights, to shield the terrace against Atlantic fogs, Cellophane shields are put up—perhaps a new Bailey's tradition. (For a Newporter's view of the colony's past and present, see "Newport De-clichéed," page 171.)

Subscription dance at Bailey's: Mr. and Mrs. G. Peter Reed, dancing;
Mr. and Mrs. Byrnes MacDonald, seated.





At the Jazz Festival: Senator Theodore Francis Green, Mr. and Mrs. John Barry Ryan, Mrs. Louis Lorillard

The Newport Jazz Festival: The gaiety, the fame of this celebration has gone around the world, broadcast by the Voice of America and a rash of records all titled in one way or another "Jazz at Newport." An enormous public music party held in an enormous baseball park (in its dark preserves the stark, simple bandstand white in the light), the Festival has twice multiplied since Mr. and Mrs. Louis Lorillard founded it in 1954. This year, lasting a loud four days, it brought in some sixty thousand people. On opening night Duke Ellington's band, among others, splintered the salt-laced air; one midnight Mahalia Jackson sang gospel songs with her dark, driving beat and the audience stood in the rain to hear her.

NEWPORT

continued

Tennis Week at Newport means: By day the world's best amateurs playing on the same bright green grass courts on which was decided the first national lawn tennis singles championship in 1881. By night, a flutter of parties, among them this season, the début of Miss Marilla van Beuren, the daughter of Mr. and Mrs. Archbold van Beuren. The courts belong to the Newport Casino, a brown Victorian souvenir designed by Stanford White, and since 1953 the home of the National Lawn Tennis Hall of Fame. Last year when Maurice McLoughlin revisited Newport, he stared at the brilliant grass, the Casino's dark shingles, and said, startled, that everything was exactly as it was when he won there the national tennis singles championship of 1912 and 1913.

Tennis Week at the Newport Casino (from left to right):
Captain Edward L. Robertson, Mrs. James Van Alen, Mr. Van Alen, Mrs. Guy Fairfax Cary
and her daughter, Mrs. Charles B. P. Van Pelt, Mrs. Robert M. Grace.





TRIAL RACES FOR THE AMERICA'S CUP

By George Ames Plimpton

"The trouble with this whole America's Cup business," said the lady at dinner, "is that they go out too far. I went out once, years ago it was, and we sailed for an eternity before they even got the races *started*. And then what do you think?" she asked, tapping her fingernail along the length of a soupspoon. "They sent those boats off on a course out even *farther*, dead for France, and I thought, my Lord, we're going to see the cranes of Le Havre pop above the horizon any second now."

The lady, a Newport resident, was talking about the international yachting classic known as the America's Cup series. This month, beginning on September 20, the British 12-metre "Sceptre" tries to return the bottomless silver pitcher, won by the yacht "America" in a race around the Isle of Wight in 1851, to the trophy room of the Royal Yacht Squadron at Cowes. The challenge is the seventeenth and if successful brings to an end an unbroken reign of American yachting supremacy in this yachting classic.

All summer long Newport has been the headquarters for the defense of the Cup. Four 12-metres have been competing among each other in a series of trial races. One of them will have the honour of being selected by the America's Cup Committee to defend against "Sceptre" in a best four-out-of-seven series. The four competing yachts are the nineteen-year-old "Vim," owned by John Matthews; "Columbia," owned by the Sears-syndicate; the Mercer-syndicate "Weatherly"; and Chandler Hovey's "Easterner." Of these, all but the "Vim" are new boats that came down the ways early this summer. *(Continued on page 126)*

Left, two of the four trial yachts, the "Vim," with blue and white striped spinnaker, and the "Easterner."

TONI FRISSELL



Right, on board the Vanderbilt "Versatile,"
one of the committee boats:
Mr. George R. Hinman, Vice-Commodore of the New York Yacht Club; Mr. Charles F. Havemeyer, *seated;*
Mr. Harold S. Vanderbilt. *centre;*
and, at the rail, Mr. George Ames Plimpton.

TRIAL RACES *(continued)*

For some of the trials I went out on one of the official committee boats. Harold S. Vanderbilt's "Versatile." At about 10:30 the 12-metres slip their moorings and head out for Narragansett Bay. At Castle Hill, at the harbour entrance where the fishermen stand down on the rocks arching plugs into the tidal rips for striped bass, the seas of the open water meet the spectator fleet and the yachts begin to buck and roll. Beyond Castle Hill, about a half mile farther out on their course for the Brenton's Reef Lightship, the fleet passes a curious spectacle: a Swedish freighter which on a moonlit night, a year ago, ran aground on a hidden ledge, split perfectly in two during a winter storm, and now with its bow gone stands solid and cataleptic in the moving seas.

The Lightship is usually the rendezvous point. On a clear day it is easily visible from shore—a bright red tublike craft festooned with radar antennae. But this year Newport has been plagued by heavy fogs blowing in from the sea, so thick that yachtsmen after waiting hours for them to lift had to grope their way back to their moorings.

Despite the weather conditions there were always spectator craft—a fleet of twenty to thirty boats on weekdays and as many as three or four times that number on the weekends. One day a hermaphrodite brig (square-rigged forward, schooner-rigged aft) sailed out to watch the start, an antique spectator that would have been an oddity in the fleet that watched the "America" weigh anchor for its race around the Isle of Wight a century ago.

Many of the spectator craft head back for port after the start of a trial race. They are likely to have seen the most interesting tactical manoeuvres of the day. A great deal of jockeying takes place at the start of a race between two large yachts as each skipper tries usually to get himself on the other's tail—a position from which it is possible to cover the opponent's manoeuvres, and in particular, if he sails away from the starting line, to block him from returning. The only remedy for the skipper thus tailed is to sail in circles near the middle of the starting line, using his best judgment as to when to break away for the line. Harold S. Vanderbilt

On board the "Versatile," *left to right:* Mr. J. Burr Bartram, Commodore of the New York Yacht Club,
Mr. Havemeyer, Vice-Commodore Hinman, Mr. Luke B. Lockwood, Mr. Vanderbilt,
and Mr. William A. W. Stewart, Chairman of the America's Cup Committee.

TONI FRISSELL



"Columbia," *left,* with red-peaked spinnaker, and "Weatherly," *right,* the two other trial contenders

described his J-boat "Enterprise" and the "Yankee" in the trial races of 1930 turning in tight circles for ten minutes before a start, jibe following tack, and tack jibe, in such a dizzying unending succession that when Vanderbilt came out of the spin at the sound of the starting gun he found he was heading off in the opposite direction to that intended.

Responsible for setting the course (which it does dependent on wind conditions about a half-hour before the preparatory gun) and getting the race underway is the Race Committee—which during the preliminaries was aboard "Mercury V," a large ketch with a line of ports showing along its sides.

At the report of the starting gun the spectator fleet spreads out either behind or parallel to the competing 12-metres, close by to leeward, distant enough to windward to keep clear of their wind. Closest to the contenders is the tiny launch "Foto" from which the famous yachting photographer, Morris Rosenfeld, takes his inimitable pictures—the smallest boat in the fleet and looking, as it ducks behind waves, twisting up, reappearing, like a demented but agile dolphin.

The homeliest boat in the fleet is the press boat—a green swordfisherman with a high boxlike superstructure, a diaper of a staysail set to steady her, and flying from the masthead, a tattered banner marked PRESS. During the trials her skipper seemed so ashamed of her appearance that he kept her at the outer edge of the spectator fleet, so far removed from the general clutter of yachts that the reporters were fortunate enough to sail into a lonely patch of sea on one occasion and surprise a *(Continued on page 172)*



Mr. Roderick Stephens, junior, *top right,* whose brother, Mr. Olin Stephens II, designed the "Vim" and "Columbia"; Mr. Lockwood, *above;* Mr. Havemeyer, *below.*

On the "Versatile" fantail, *left to right:* Mr. and Mrs. Vanderbilt, Mr. Lockwood, and Commodore Bartram. In the background, the "Easterner."





"A horse with hay fever"

A story by

Thomas E. Doremus

It was William James who said there is not much difference between one man and another but what difference there is makes a great difference, and I wonder if my son will look back on me someday and decide I was unique, the difference being that I was his father. His name is Horace, we are twenty years apart, and the subject of youth versus age is very important to him. He tells me that last summer the boys at camp could guess the age of their counsellors by looking in their mouths and inspecting their dental work. The idea struck me as ghoulish and impertinent, and I said as much. Didn't the counsellor feel like a horse being examined for sale? I mentioned something about manners to Horace, that manners consisted of kindliness and consideration, and when he was not around to observe me, I went into my bathroom to inspect my teeth. Yes, pretty damaging evidence, an awful lot of roadwork, and I found myself practising a tight little smile, a teeth-concealing grimace. "Horace can tell how old people are by looking in their mouths," I told his mother. "I just thought I should warn you. Be careful with your laughter."

She said, "You're like two schoolgirls when you get together, always giggling and blushing over some nonsense," and without waiting for my reply she went to work on her bookkeeping accounts for the stables and farm which we run as a side line and which we had first thought of as being an investment for the children. Keeping them in touch with animals and the land, we had thought, but as fate would have it, there is just the one boy, and although he is willing enough to practise animal husbandry, it is the life of the mind that interests him. This is a great blow to his mother who was a famous horsewoman in her day, an outdoor girl and a hell-for-leather beauty. She had imagined her son would be a companion to her in the field, a pal in the ring, and instead of that he follows me around the house asking questions that make him seem old for his age and exhibiting the kind of sympathy that would be more attractive in a woman. The truth is, his mother is afraid of him, and our intellectual union represents a kind of threat to her. What happened the other night is a good example. We were sitting at dinner discussing the farm when Horace spoke up and said our prize ram reminded him of a toy he had seen in Schwarz when he was little. Without even pausing to think about it, I said, "Yes, every time I look at that ram I see it on rollers in some nursery. I imagine if you pressed it in the right place it would probably give off some kind of a noise."

"On rollers!" she exclaimed. "What do you mean, you see him on rollers?" I knew that she saw that ram as a shoulder of mutton in our food locker. Horace and I let it pass. We had insulted her common sense. Later, she woke up about two in the morning and said, apropos of the ram, "I'm sorry, I apologize."

"For what?"

"For being difficult and for never understanding anything." She began to weep, crossly and without passion. "Everything is all right," I said. I cuffed her on the chin. "You want Horace to be tough, and he isn't. You expect him to be a side-kick for you, and he isn't suited to it. He makes a much better friend than he does a pal. Don't you see the

difference?" But she didn't see, and she couldn't forgive us, and in order to put it out of her mind completely, she put on her spectacles and read herself to sleep with the Anne Lindbergh poems.

Horace went away to school this year, one where they ski a great deal, choose their own courses, learn to love their fellow man. His mother, who never questions my authority in the end, would have preferred, nevertheless, a more conservative, academic atmosphere. She still imagined he could be influenced into becoming horsy and hard and impeccably mannered. One of those boys who shine in a stag line when they get back to New York. The only thing that pleased her was the fact that the boys do a lot of their own work around the place. I didn't dare tell her that they probably enjoy it; that they approach their chores creatively. That would have destroyed her faith in physical discipline. She is always the first to get down to the barn in the morning; she is there before our foreman arrives; and she makes it plain that she never asks anyone to do anything for her that she can't do herself. Our foreman is a Pole, very temperamental and manly, and when the two of them get together, there are fireworks. My wife's attitudes are incomprehensible to a European. She won't let him employ the restraint of a nose-twitch, and consequently, he has twice been kicked by horses while using the clippers. Her genius with animals and lack of guile with men makes him threaten to quit every week, and not until I have gone to the lodge house and drunk aquavit with him and soothed his pride and authority, does he forgive her. I believe he thinks of me as a kind of saint.

...A letter in from Horace this morning addressed to my office and once again I am in a quandary. Should I mention this letter to his mother, or will she feel left out of things because he didn't write to her as well? He isn't asking for money, or bitching about not having a car, or asking to borrow my golf clubs. He is in a doubting mood and filled with a sort of literary remorse over his life and accomplishments, and once again he has come to me for understanding and tenderness. When I get back from the city, I don't mention the letter, but while I am undressing it falls out of my coat pocket onto the floor, and I snatch it up and put it on my dresser, though not before she has noticed the handwriting on the envelope and seen through my deception. The mystery and confusion of life are upon her once more. She tells me her farm news, mentions an epidemic of pastern sores in the stables, and then, because she complains of a stiff neck, I sit on the side of the bed and massage her neck muscles. "Kostia is on a rampage again," she says. "Did you tell him he could have this next weekend off? I wish you'd tell me when you make these arrangements with him. It makes me look like such a fool.

"You're too soft on people. You don't see how they're taking advantage of you. I make my own son work as hard as the rest of us when he's on the farm. If Horace can't get away with laziness, I don't see why Kostia should," and her eyes travelled in the direction of my son's letter on the dresser, and then she turned to look at me, as if seeking encouragement for her attitudes which she knew to be unconvincing and, from my point of view, a little fake.

Seeing her so clearly made me worried and afraid. It depressed me more than I can say, and I began to look forward to Horace's coming home for spring vacation to relieve me of this dependency relationship, so uncreative and stubborn. There was so much lacking in our companionship, a sense of imaginative fun, for instance, like seeing that prize ram on rollers in a nursery....

Horace is home, home with tales of mountain climbs and girl friends and modern poetry, and we notice something new: he seldom wears shoes or socks anymore. Just patters about in bare feet all day long. "Don't they get awfully dirty?"

"What?" he asks, nonplussed, and then his mother is there waiting for him to accompany her to the stables. She wants to get out of my earshot before engaging him with all that man talk, that stable vocabulary which I find so oppressive. "I have a horse with hay fever," she announces importantly, hoping to win his advice on the subject. "I've been wetting down his bedding each night with a hose to keep his stall pollen-free. Like you to take a look at him." And they're off, the two of them swaggering down the drive, his mother's coattails flapping in the wind, Horace in his bare feet, pausing to light her cigarette, cupping the match in his palm and leaning over her like one man to another. I marvel at them from the window, and then it's time for me to get ready for my morning train to the city. Hated train, loathed discipline, beastly job. Perhaps I shall give it all up and stay in the country to help my wife farm. The point is, am I cut out to be a country boy? No, I need the variety of wearing garters and a vest and going out to lunch in the city and running across people who aren't as fair and square as my wife. I need to meet people who are a little tarnished, even sly. It keeps my spirits up.

Poor Horace, what on earth will he find to talk about with his mother all day long? Looking across the aisle of the train, I see another young man, and I wonder what his life is like. Is he happy with his family, is he sure of where he's going? I look at him for some time, and when we get to Jamaica, we smile at one another and find ourselves talking as we cross the platform to the New York train. Discreetly, I look in his mouth when he laughs, but it gives me no clue to his age. All I can tell is that he's better built than Horace, a fine piece of human furniture. We sit together on the way to New York, and I notice he gives off a hostile odour, quite unlike Horace, and not engaging. "I like horses," he is saying, and, for the life of me, I can't imagine why he has hit on that topic of conversation until I realize he's looking at my cuff links which are two horse heads done in gold.

"There's an old Tartar legend," I say, an instructive note in my voice, "that in the beginning HE made seven things. Dates, Grapes, Pomegranates, Steel, Women, Flowers, and the Head of a Horse."

There is a great sadness about his person, as if all ambition has been killed, all curiosity stifled. What a desert of a home he must come from. "You should come and visit us sometime," I offer, thinking of how my wife would treat him to a day in the stables. "We have a farm," I add. "Come out someday and ride with us. I have a son your age." He smiles uneasily and I feel I have trespassed on ground that contains an unfortunate implication. There is no more conversation until Pennsylvania Station and then he says at the last minute, "How many horses do you have?" and we talk about that as we walk *(Continued on next page)*

Continued

through the station. He has a stride like my wife's, a kind of flying step, as if being buffeted from behind by a strong wind. In the arcade we stop to examine a poster of the coming horse show. "My office is uptown," I say. "Can I give you a lift anywhere?" There is something quite docile and resigned about him, and I can imagine that he is on his way to enlist, without too much enthusiasm, in the Coast Guard. Everything about him depresses me. That deadness of air that surrounds so many American youths. I am lucky, I think, to have Horace. The young, as a rule, are not half as interesting as older people would have you believe. Contrary to William James, there is not even that difference between one and another.

When I got home that night I mentioned the encounter to my wife while Horace was out of the room. As usual, she missed my whole point. She was one of THEM, one of the great army of people blessed with a disposition of unruffled calm and misunderstanding. "Probably he thought you were too chummy," she concluded after listening to my recital. "Not all young people are as susceptible as Horace."

"You mean I was trying to *épater le bourgeois?*" I was determined not to let myself become angry with her. "Is that what you mean?"

"Well, you have a funny way of trying to make people seem more interesting than they really are. You fictionalize them and when they respond out of politeness, you imagine you've uncovered originality. My mother was like that."

"Your mother! Your mother was not like that at all. Your mother was a very ordinary sort of woman," and at that point, just as the colour rose in her cheeks, Horace came into the room and saved us.

"Your father found a playmate for you today, Horace. Somebody he met on the train."

"Oh, all right . . ."

"He thinks you should find out how the other half lives."

"Now look, I never said . . ." but then with a helpless wave of my arm and with the snottiest tone of voice I could manage, I yielded the floor to her, saying, "Sometime would you tell me where you bury your dead?"

Horace listened, intrigued, his eyes sparkling.

He sat down on the floor, cross-legged, his dirty feet tucked under him. He had been brought up on our disagreements, he had spent his entire adolescence observing our conflicting wills and, though it sounds strange and almost unbelievable, he had never been frightened or sickened by them. When his mother and I were together, he regarded us as some kind of show folk who could always be counted upon for a good performance. When he was with us separately, he responded according to our different needs. With his mother he acted the buffoon and used his slippery charm to sidestep her repertoire of disciplines; with me he was natural and relaxed, respectful of my love. It was a miracle that the three of us managed to live together at all, but we did and not too badly, either. I think his sense of humour is what has saved Horace. That, and an exorbitant state of good health inherited from his mother.

Horace has gone back to school. Back to the girls, the chess tournaments, Early English ballads and nondenominational church services. Before he left, his mother had a serious chat with him about his future, and between them they arrived at some kind of agreement. Life should not be lived for kicks alone. At least, from what little I overheard, that's what they were talking about. He has promised her that he will spend part of the coming summer in her employ as a stable hand. They worked out some financial deal, and, when she was through with him, she turned him over to me, saying, "You can take Horace to the train. I have paper work to do." Her last words to him were, "Goodbye, Sport. Keep in touch, old man." They kissed, awkwardly.

We relaxed, then, and went into the city for a bang-up lunch at the Ambassador before he boarded his train. "Order anything you like," I said. We had a bottle of wine with our meal and a Martini beforehand. Afterwards, he waited in the lobby while I talked with two men from the office, and when I beckoned Horace to be introduced, it was he who put his hand on my shoulder. It showed he was capable of taking the initiative, and both of my friends seemed enchanted by it. I was proud of him, especially when I thought of that young man on the train and how ill at ease he would have been. Horace put his arm around my shoulder as we approached the swinging door into the street, graciously indicating that I should go first, and then, all the way to the station he kept up a running stream of conversation, as if recognizing my reluctance at having him go.

"If you want to get back to the office, don't come all the way to the train on my account," he said.

"That's all right," I lied, "I have an errand downtown."

We stopped at a traffic light, and he lit my cigarette. "Your mother was in seventh heaven these past two weeks," I said, trying to set the family tone for his departure. "She had a nifty time with you."

He knew I was being formal, and to reinstate the spontaneity of our relations, he replied, "Yes, she gets crazier every year. She's marvellous, isn't she?"

I mumbled something and then, as we reached his train gate, I took out my handkerchief and blew my nose. "She's absolutely unique," he added.

I didn't care much for his slangy way of putting it, but under the circumstances what, really, could he have said? He was an insider, a lifelong witness to those hapless scenes between my wife and me, and it wouldn't have been fair for him to use his intimate knowledge of his mother's folly simply to exploit what he knew were my superior feelings of love for him. It was better to pass her off as a beloved eccentric, and certainly that *(Continued on page 178)*

Film choreography—
the floating evening dress

Planned for dancing: an evening dress
staged in black silk marquisette, with a
supple little bodice gathered close to the waist;
a floor-length scarfed skirt—its underskirt,
slit to reveal an occasional glimpse of pretty legs.
Across the high bosom, a band of black velvet
that forms soft bows at the back.
A Sophie Original, at Saks Fifth Avenue.
The side-pouffed coiffure, at Maison Antoine.

HENRY CLARKE



Night looks: on-the-spot dazzle



Three dresses, here, to be rave-noticed at the big parties this season. Each has a small high waist, a nightfall of skirt — and so much beauty that it spills all over its wearer. Three more dazzlers: new lipstick colours with jewels as namesakes — India Ruby, Rose Diamond, Star Topaz. Dresses designed for Elizabeth Arden by Count Sarmi. Coiffures, lipsticks: Elizabeth Arden.

Far left: Brilliant new shape, fired by fabric: white, gilt-threaded brocade. This, for a gala or, perhaps, opening night at the opera.

Centre: For a *do*-dress dinner or a dance, one of the most flattering dresses afloat — cyclamen pink silk chiffon that drifts backward, like folded wings, from a high gathered waist.

Left: The word here: memorable (it applies to dress, colour, and whatever occasion it's worn to). Primrose pink velvet, its little pink satin bodice dazzled with silvery glitter, a satin bow.

PENN





British envoys: good country clothes

Here, and on the next two pages, some superb choices from the home office of good country looks: England. All these (and more) British clothes were rounded up by Lord & Taylor as a part of a special gesture to Britain this autumn.

Left: Officially a shooting costume—but for non-shooting countrywomen, this could be a day suit. Olive-green cotton corduroy, with a Burgundy wool sweater. Jacket, $95; skirt, $65; both by Leslie Kaye. Sweater, $20. Green velours hat by Hillhouse. Shooting stick and field glasses from Abercrombie & Fitch.

Above: For deeper country or, perhaps, a park-and-children life—a traditional Skye sweater with tree-of-life pattern in shades of brown Shetland wool. This, for a skirt, or—as here—beige cotton whipcord pants. Sweater, $55; pants, $45.

Right: Coat with an extra gear: reverse. One side, wool plaided like an English car rug in blue and vicuña-brown; the other, solid vicuña-brown wool. Inside *both* sides, a woollen shirt-sweater, vicuña skirt—both tannish browns. Coat, $165; sweater, $13; skirt of Ballantyne fabric, $195. Handbag, brown calfskin.



KAREN RADKAI

1



2



British country clothes *continued*

1. Country classic that could transfer to town—a camel's-hair coat, walking length, with a handsome *orra:* plaid wool lining. Partly visible, the straight pleatedness of a skirt in the same plaid. Coat, $135; skirt, $95.

2. Walking-length balmacaan with its own skirt; both, wool fleece in a yellowed green called "tin spinach." Coat features: roomy pocket space, a welted hem. The two sailors (happily sighting land), middied in navy-blue knitted wool. Coat, $155; skirt, $55; both by Aquascutum. Middy dress, $23; suit, $18.

3. Norfolk suit that could be an admired spectator at a horse show or win honours for itself in a walk. Khaki-coloured English wool covert cloth—this fabric, a natural for country clothes, functionally and fashionably. Tied in the traditional jacket, a Liberty printed silk scarf. Suit by Frederick Starke, $160.

4. Country raincoat that could go to town (it rains there, too). The walking length, wonderful over pants—these, whipcords shown on the previous page. Coat in beige cotton poplin, by Aquascutum; $45.

5. Fringe-pocketed, elegant—this coat of Irish wool tweed, tan and black checked, and skirt length. Here, it's countryfied by a sweater and skirt; it could also go over a black jersey dress, for town or travel. Coat by W. O. Peake; $150.

KAREN RADKAI

3







4

5



The young fashion natural



Power-plaid suit— Empire effects



Shirt-dress idealized— the satin and silk system



Jacket-and-dress thinking— Chanelized

We've a somewhat sensational young woman in mind here —the one whose knack for fashion is as direct and natural and as on-the-button as perfect pitch. The offbeat fur, the unexpected jewel-site, the surprise colour-adventures, the really smashing coat, suit, dress—whatever. She gravitates to fashion-excitement as unerringly as a Geiger counter picks out uranium. As we see it, there are more young women of this persuasion in America now than ever before. What convinces us is this: there is more of her kind of fashion-excitement brewing. More young designers cutting clothes to her specifications (as noted above: young, terrifically smart), in her size (that famous long-waisted, long-limbed American figure, remember?) and, incidentally, at her price-level. Young budgets are apt to be on the young side themselves, but a budget in the hands of a fashion natural is invariably drawn up with codicils for major clothes-investments, delicious off-the-cuff splurges—i.e., a décolletage-filling amount of vitrail beads, the satin smock-coat, next page.

Facing page. Far left: The power-plaid wool suit—red, hot pink, white—big-collared, Empire-belted (news in this vein was rampant in Paris). By Richard Cole; about $90. Miss Bergdorf of Bergdorf Goodman.

Centre: The great American shirt-dress—idealized: black and white and black satin (all of a piece, by the way) red satin belt. By Kasper, of silk-faced satin; about $80. Miss Bergdorf of Bergdorf Goodman.

Left: Jacket-and-dress plan—and the latest figures in that division: sleeved, lightly bloused dress; Chanelish jacket, lined with red-dyed moleskin. By Mervin Ross, in black and white wool tweed; about $100. Bonwit Teller.

This page. Near right: The makings of a great beauty —pink silk peau d'ange, Empire-waisted, panelled, quite grand. Dress by Miss America; about $110. From Miss Bergdorf of Bergdorf Goodman.

Far right: The narrow little everything-of-a-dress in black (naturally) wool flannel (*the* big evening-surprise this year). Dept. of extra dazzle: a natural silver fox muff (by Winter Furs). Dress, by Frank Adams (not shown: a wedge of red wool plaid, cape-size). Dress and cape, about $70. From Miss Bergdorf of Bergdorf Goodman.



Latest late news—
black wool flannel;
dash of fox

Everything in
misses sizes

Empire ball dress
in pink silk—
a beauty-maker

The young fashion natural

continued



**Standaway raincoat—
pink news inside**



**Neo-sheath—
and a new
jacket-equivalent**

E.M. Larson

**Everything in
Misses sizes**

Facing page. Far left: This becomes clearer every year—the only thing dreary about dreary weather is the weather itself. The clothes that go out in it work on the sunniest fashion-principles in the world. For instance: the standaway beige coat here. Cotton poplin with tortoise-shell buttons; interior décor, bright pink worsted jersey. By Richard Cole, in Stevens cotton poplin; about $65. Miss Bergdorf of Bergdorf Goodman. Near left: Taupe-and-black wool tweed answer to the question of whatever-happened-to-the-chemise. This did: a great deal of wizard engineering; the fit is light, definitely—but definite. (Which also clears up the what-about-the-sheath query.) Dress and jacket-equivalent—a wide triangle of cape—by Frank Adams; about $55. Miss Bergdorf of Bergdorf Goodman. *This page.* Left: Coat-of-the-year coat—bright, fluffy, big. Standout example, here: red wool and reindeer hair, with the plus of an Empire-located waistline. By Murray Nieman (the fabric by Strong, Hewat); about $185. From Bonwit Teller. The more-than-a-touch fur touch: a magnified fox bubble hat. This, by Emme. Right: White satin smock-coat—than which few things could be more delectable. It's drawn here over the black flannel dress from the previous page—but not limited to same. (Among the combinations Vogue's young fashion natural might improvise: the smock over a day-length dress in brown moire.) Day-length smock-coat, by Murray Nieman, in satin of silk and Avisco rayon (Wm. Rose fabric); about $190. From Bonwit Teller.

● All clothes on these four pages, also at Nan Duskin; Rich's; The Higbee Co.; Hudson's; Smartwear-Emma Lange; Dayton's; Ransohoffs.

Coat-of-the-year coat—the big bright soufflé

Day-length evening coat —the satin smock



Double potential suits; added intrigue

The scheme here—city-country suits, more than just useful at either end of the commuting distance. *Left:* A look based on the new walking suit idea—three-quarters length coat in a Conan Doyle shadow check that could walk through a day of city shopping with a slim black wool skirt; or, with grey-flannel-and-cashmere, through a day—or a winter—in the country. Coat of dark grey Jacqmar wool, by Ben Gershel; about $195. Altman's; Montaldos'; Jenny's. Domed civet hat, by Emme. *Right:* Offhand tweed with this suit news—straight but easy skirt with a raised waist, cropped jacket. Meaning: a look that's a more than likely elective for lunch or cocktails, town or country. In black-and-white worsted tweed, with braid binding. By Handmacher; about $80. At Altman's; Hutzler's; Frederick & Nelson. Miss Frederics grey hair seal toque. Customcraft shoes. Setting, both photographs: The Greenbrier Hotel, White Sulphur Springs, West Virginia, where both these suits might well appear on arriving visitors.

FRANCES MCLAUGHLIN-GILL



How to be the shape the new



fashions ask for

No charitable allowances now; the new fashions ask for a slim, well-conditioned figure—high rounded bosom, neat midriff, hips and thighs absolutely bulgeless—best accomplished with the all-in-one kind of foundation, made on the new formula. On these and the next pages, some new silhouettes and an X-ray view of what's on first—shaping the shape inside. In all, there are nineteen all-in-ones, all with new proportions, many with new materials for light lasting strength, a freer sleeker all-in-oned feeling.



Left: Narrow red silk satin dress, high-waisted, folded lightly at the bosom, falling close to the figure (and needing flawless control inside). By Ceil Chapman; $125. Saks Fifth Avenue; Hutzler's. *Far left:* To wear under a dress like this—a strapless all-in-one with low neckline, rounded bosom, unstretchable front panel that flattens. Longer length and pear-shaped side panels give a smooth line from top to thighs. By Warner's, of nylon power net and elasticized satin; Scovill zipper. $29.50. At Best & Co.; Famous-Barr. *Right:* Day dress of grey worsted that requires a mini-midriff under its slightly lifted waist, a smooth hipline under the narrow gathered skirt. Dress by Larry Aldrich; about $125. Mink hat, by Irene of New York. To see the all-in-one worn underneath here, turn the page—or, to X-ray the situation, hold the page to the light. Dress and its undergarment, both at Lord & Taylor; I. Magnin.

To X-ray the shape inside this dress: hold page up to light.

Below: Power behind the dress on the previous page, and the reason for its svelte look: an all-in-one that firms the body from midriff down, moves as freely as skin. The secret here—two kinds of panels. One, elasticized brocade at front, back, sides, that stretches downward only (and tolerates no nonsense from rib-cage, hips, or stomach): these are alternated with panels of elasticized bobbinet that give in all directions for comfort. The high rounded bosom sections are made of embroidered nylon marquisette. By Sarazin of Connecticut, of Fabulastic (elasticized acetate and cotton) by Ansonia, closed with a Scovill zipper: $29.50. *Opposite page:* Wonderful new suit-shape, here in eggplant-purple wool tweed. The jacket is gently indented under the sleeves for a high-waisted feeling, then hangs straight to the hipbone—calling for a high bosom and snug rib-cage inside. The slender skirt's good looks rest their case on firm control of hips and thighs. Suit, by Monte-Sano & Pruzan, about $245. To see the foundation worn under it, turn—or look through—this page. Suit and foundation, at Saks Fifth Avenue; Neiman-Marcus. Brimmed taupe felt hat: by Lilly Daché.

Shapes the new fashions ask for *continued*



This all-in-one, the smoothness-factor of the dress on previous page.



To X-ray the shape inside this suit: hold page up to light.

Below: **The suit-shape's inner self—an all-in-one that lifts the bosom, smoothes and elongates the midriff (this area, suddenly spotlit by high-waisted clothes), reaches down extra inches over the thighs to keep a narrow suit-skirt unspoiled by bulges. This, made mostly of leno elastic, with diamond-shaped panels at front and back, of elasticized satin that stretches downward only. The bosom is satin and nylon lace, with lifting under-wires, a new rounder softness. By Lily of France; $27.50; Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus.** Shops in other cities having this and the two preceding all-in-ones, are listed on page 92. On the facing page, are sixteen more all-in-one foundations—all good starts for new fashions.

Shapes the new fashions ask for *continued*



This all-in-one, all-in-all to the good suit-look on the previous page.

RUTLEDGE



1. Pull-on all-in-one of jacquard nylon lace power net, with front panel of nylon marquisette, satin ribbons: V'd at back. By Treo: $18.50 at Altman's.



2. Front and back panels of unstretching nylon lace; sides of nylon power net. Brassière strappable. By Poirette: $39.50 at Altman's.



3. Boneless all-in-one: control panel at front, sides of satin woven with Lastex. The maillot back is V'd. By TruBalance; $22.50 at Lord & Taylor.



4. All-in-one of elasticized silk chiffon and Alençon lace, with velvet-lined straps. At back, a reinforced panel. By Character· $59.50 at Henri Bendel.



5. Déco eté all-in-one of nylon power net; firming elasticized satin panel at front; light bones over midriff. By Warner's. $18.50 at Bloomingdale's.



6. For young figures: a pull-on foundation of banded nylon power net with extra control. Bosom of bias nylon lace, low back. By Peter Pan· $18.50 at Bloomingdale's.



7. Young-figured pull-on of nylon power net, panelled in sheer nylon, satin woven with Lastex. By Nemo-Kops: $16.50 at Bloomingdale's.



8. All-in-one of nylon power net with a reinforced front panel of nylon satin. Under the bosom: latticed elastic for ease. By Diana, $16.50 at Saks 34th.



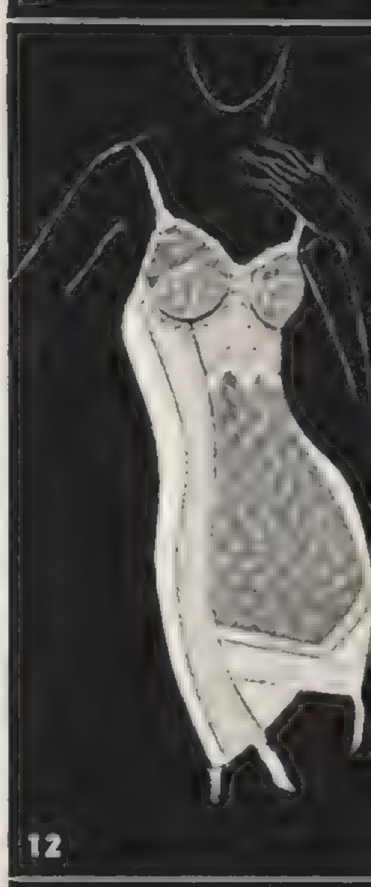
9. Young all-in-one of nylon power net with waist control of nylon marquisette. By Maidenform· $18.50 at Bloomingdale's.



10. Special high-bosomed feature here: brassière section is freed from body, attached at sides and centre. By Lilyette, of nylon power net; $20. Arnold Constable.



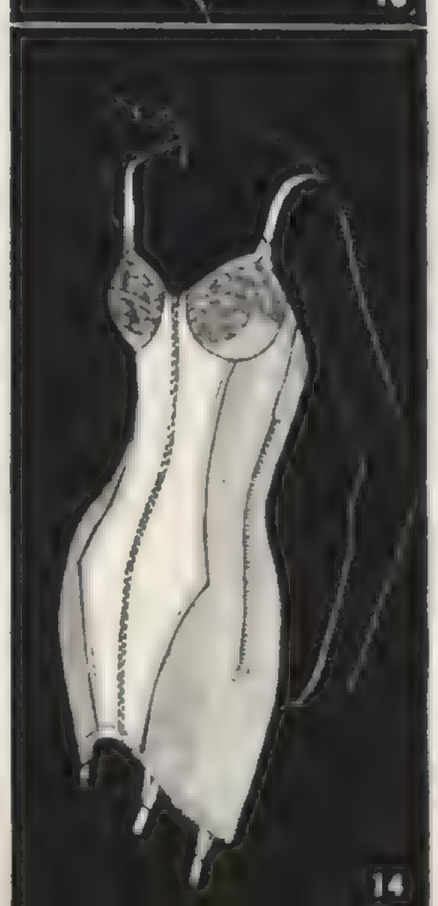
11. Good Empire basis: a brassière that's pocketed into the midriff for freedom and control. By Cordé de Parie· $25 at Franklin Simon.



12. All-in-one with midriff that's semi-detached, clings to skin with movement. Panels control front and back. By Sarong, of nylon satin woven with Lastex; $16.50 at Best & Co.



13. For Mrs. Exeter: front-zipped all-in-one, boned to control front and thighs. The brassière, under-wired, bow-tied. By Surprise; $18.50 at Gimbels.



14. Also for Mrs. E.: an all-in-one of leno elastic that firms by means of nylon satin panelling at front. By Smoothie; $15 at Gimbels.

DRAWINGS BY
LUCIANA ROSELLI



15. Double high-waisting here: the brassière, attached to a separate section with control of its own. By Gossard; $15 at Best & Co.; Halle Bros.



16. All-in-one of panelled nylon power net, the V-necked nylon lace brassière detached at front to free and firm the ribs. By Lady Marlene; $25. Arnold Constable.

TELEPHONE



First U. S. A. copies of the new French clothes

In the minds of some women at least, one unwritten clause of the "good-Americans-go-to-Paris-when-they-die" theory has always been the premise of Paris clothes.
For a touch of this particular Elysium here and now, produced on this bank of the Atlantic:
five American copies of new Paris clothes
photographed here, in the original, in Paris.

Above, left: Cardin's pared little wool suit;
the look from the front so simple it emphasizes *you;*
at the back of the jacket,
two deep pleats (each finished with a bow)
that set up a gentle blousing.
Copy in violet wool by Harry Frechtel, about $160.
Above, centre: Bell-skirted suit, with an engaging hint
of roundness, a miniature jacket.
(This was Cardin's new curvy look, his gesture
for women with hips.) Copy, in red wool
(the colour of the original) by Harry Frechtel, about $125.

Above, right: High-waisted Cardin coat with a
little cuff of a collar standing away from the throat
(very fragile-making, this). The colour raisin—about which
see also page 106. Harry Frechtel copy, about $185.
All, at Bonwit Teller; Julius Garfinckel;
Neiman-Marcus; I. Magnin.
Below, far left: Michel Goma's easy wool day dress,
in red, with a back-dipped waistline, blousing.
Wonderful first-tweed-of-autumn look.
with a future under coats.
Suzy Perette copy in wool jersey, about $40.
Below, left: Suit-illusion here, brought off
by a high crush of belt (cobalt blue)
pulled through the bodice of an emerald tweed dress.
Original, shown here, with a cobalt blue hat.
By Michel Goma. Copy by Suzy Perette
in looped knitted wool, about $45.
Both at Bonwit Teller; Vandervoort's; Joseph Magnin.





The new things to know in beauty making

Definite softness—that's the beauty news. And if terms seem to contradict, see these four pages: here, six ways to apply gentleness with fascinating, verve-y results. The oval coiffure, left, shy of curl but not of body; polished as a bead. Among its unapparent intricacies: height at the crown supplied by rollers in the setting, sustained by a single pusher wave. Sustained, too, by a new time-and-lustre-saving permanent wave by Caryl Richards called Tiki Cream Formula. No pre-shampoo required, no over-handling—a curl-stop action holds permanenting in bounds. Enzo da Perugia coiffure. Moiré hair colouring. Above, hair with the gleam of watered silk, a ripple in the tide of brightening for dark hair, blonding to one depth or another for a reasonably fair woman. Here, a pecan shade; but a month's salon appointments might vary blondish hair shading from beige to pale tea colour. Recasting colour on a temporary basis in this case—Tiz Creme-and-Color Rinse. Deep-pool eyes—with shadow, right. The idea, to add depth to the eye with streaked banks of colour (the deep-pools concept at work in green here). Mechanics: soft, dark green liner pencil drawn near the lashline; a ribbon of bright green shadow above that—the lid is the brilliant point. Finally, a blending of darker green colour across the top; green mascara. These, Coty greens. Lipstick doré. The stroke of brilliance in an otherwise restrained make-up—gilded colour on the lips looking to all eyes like an animated shimmer of light. Diffused radiance below: Cellini Bronze by Juliette Marglen.





HENRY CLARKE

Tonic stroke: moisture and vitamins

Beauty to shine through make-up—this year's essential transparency bottled now as Super-Moist. A touch spreads silkily vitamins A and D, encouraging skin to refine, cells to action. And all the while a complimentary freshness glows noticeably. Even, in testimony to Super-Moist refinement, through lipstick. By Germaine Monteil: sample freshness available. See page 178.



Time-eraser: the gentled masque

For the woman who counts on the ready energy of a masque to animate her make-up—a masque that *is* make-up. Acting in one minute flat, Quick-Change (the name implies a change in wrinkle-and-puff status, delicate eye area included) is simply tissued off. What remains of the white light cream, almost no more than a glow on the skin, acts as under-foundation. This, by Lilly Daché.

HENRY CLARKE

Young fashions—all in a

1



2



3

good dollar's work

4



1. Coat with good straight lines, in grey wool flannel, lined in yellow nylon fleece. The hood: part of the striped sweater that's knitted cotton. Coat by Lassie Maid; $45. Sweater by Ship 'n Shore, $5. Both at Altman's.
2. One of the newest Paris-manner looks—its passage booked, here, for $25. The jacket, cropped, over a narrow dress, both blue-and-purple plaid wool. By Jonathan Logan, in junior sizes; at Lord & Taylor. Beaver felt hat, by Sally V.
3. Energetic sweater-dress with cuffed collar, grosgrain bands, and a fringe hat of wool jersey. All, bright red. Dress: Sue Brett, junior sizes, in cotton jersey; $18 at Stern's. Capadors hat.
4. Two fabrics, one colour (and dollarsful of chic): a hip-length jacket of mohair, looping over a wool jersey dress—both, alpaca tan. At back, the dress belt discontinues. By Minx Modes, in junior sizes; $50 at Jay Thorpe. Fake leopard pillbox, by Sally V.
5. Bright undercoat idea—this dress of strong pink wool, knitted into herringbones. Two buttons run the track between dropped collar and high waist. By Joan Leslie, in junior sizes; $30 at Jay Thorpe. Beaver felt hat, by Sally V.
6. Good objective for minimal fashion dollars: a day or late-day twosome—dress and little jacket of charcoal Chromspun acetate, collared in black O'llegro. By Carol Craig, $25. The deep beret of black rabbit fur, by Dachette. Both, at Lord & Taylor. All gloves by Kislav.

5



6

HENRY CLARKE



GOSSIPY MEMO ON TRAVEL

Places in the sun

Before Peter Stuyvesant became governor of New Amsterdam in 1647, he governed Curaçao, a Netherlands West Indies island now famous for a liqueur of orange peel and rum, for petroleum, for gabled houses that appear to have stepped out of a seventeenth-century Dutch painting. Although new, the coral-pink Curaçao Intercontinental Hotel is enclosed in the sea-washed ramparts of an old fortress, which once guarded the bisected, pristine port of Willemstad. The air-conditioned hotel is many-levelled, walled-in, and cosy, with a bell-shaped pool, airy public rooms, a casino, and bedrooms which face the sea. For two, without meals, about $16 a day from April to December; about $18 in season. From New York, Grace Line ships regularly put into Willemstad. KLM flies direct from New York, $311.40 round trip, first class; Pan American flies via San Juan, Puerto Rico, $320.40 round trip, first class.

Two lordly hotels in India, recently converted from Maharajah's palaces, are splendid lures, especially for delegates to the International World Bank and Monetary Fund Conferences being held in New Delhi from October 4 to 10. At Srinagar in the Vale of Kashmir, the Oberoi Palace Hotel has many of the Maharajah's own furnishings, notably the deep Oriental rugs which line the enormous rooms. Moslem servants wear grey or black astrakhan hats with balloon trousers; the food is excellent, and a vast suite for two, with meals, is merely $20 a day. Apart from green Lake Dal, purple mountains, and fully-flowered beauty, Srinagar is a bizarre shopping place for Turkestan carpets, Tibetan jewellery, and trinkets from Nepal. In the pink city of Jaipur, the Rambagh Palace Hotel, one of the former palaces of the Maharajah of Jaipur, retains all of its palatial trappings: fleets of servants in Rajput turbans of red and orange, polished furniture in immense rooms, and acres of gardens. A concrete roof slides back from a huge swimming pool, there are tennis courts, a golf course, elephants to ride, and arrangements are made for seeing a tiger hunt. The Maharajah's suite is rentable; a double room with meals, $15 a day.

The recurrent dream of many dreamers is to find a remote villa near the sea where peace and sunshine compete with beauty and convenience. There is, on the island of Ischia in the Bay of Naples, a cluster of five such rentable villas, owned by the British composer, Sir William Walton, and his wife. Each pastel villa has its own pyrotechnic garden, its own car shelter, its own terrace overlooking green hills, a creamy beach, and the pretty village of Forio. Lady Walton has arranged the interiors with extraordinary taste, adding, to the original architecture, modern touches of brightly tiled kitchens and bathrooms, electric refrigerators, gas stoves, and inner-spring mattresses. Down the road, a family with ten daughters is a happy source of domestic help. Utilities, linen, glassware, china, and cutlery come with the rent, which varies according to season and the size of the places. Villa Rudere, a doll's house for two, ranges from $50 to $130 a month; San Felice, with two double bedrooms and two baths, from $60 to $200 a month; Cristabella, pink and particularly pleasant, with three double bedrooms and two baths, from $100 to $250 a month. Sir William and Lady Walton, who live in their own villa nearby, may be reached at Casa Cirillo, Via Cesotta, Forio d'Ischia, Italy. The Italian Line's ships, "Cristoforo Colombo," "Giulio Cesare," "Augustus," "Saturnia," and "Vulcania," go from New York to Naples where ferries sail to Ischia.

Acapulco, Mexico, a goal of winter sun-thirsters, has a maze of skyscraper- and cliff-hanging hotels rimming its dazzling circular harbour. Among the smaller beach places on the way from the airport is the Hotel Costero, run by an attractive Australian, Eric Hutchison. A rather prosaic entrance leads to a plumy courtyard lit by an oval pool, which, in turn, is surrounded by duplex houses, many with louvered windows facing the sea. One may lunch on the sand on thatch-roofed tables, or on a verandah, where, at night, guitarists play Mexican love songs. Many resident Acapulcans bathe at the Lido Beach Club, which is part of the Costero Hotel. The guest list is apt to be basically conservative with, perhaps, a froth of movie people. A master suite costs $40 a day for two, with meals.

The entrance hall at La Fiorentina

Opposite: A first look, as the incoming guest might see it,
at the interior of La Fiorentina,
the rebuilt villa at St. Jean-Cap Ferrat
of the Countess of Kenmare and her son, Mr. Roderick Cameron.
(Other views, other rooms, are photographed
on the following four pages.)
Here, the furniture consists exclusively of an immense,
slate-topped table, one chair. The rest of the décor—
up to and including the ceiling—is achieved via trompe l'oeil,
with the painter's brush. "Mahogany" doors, the mahogany
painted in; the classic trumeau above them; gilt-framed
medallions and even the shell collections are make-believe.
As is the draughtsman's plan for a Florentine dome,
tacked carelessly to the ceiling—
and the drawing pins it's tacked with.

VOGUE'S FASHIONS *in* LIVING



ANTHONY DENNEY



View from the terrace

LA FIORENTINA

The Riviera villa of

The Countess of Kenmare

and her son, Mr Roderick Cameron



Above, façade in the Palladian style



Right, the dining room, "landscaped" in toile



Besides its weather and the view, the small Mediterranean peninsula of Cap Ferrat is known for still a third attraction. Tucked in behind the bougainvillaea and acacia trees that line its winding roads are some of the most distinguished villas on the Riviera. The house on these four pages is perhaps the most beautiful of them all. A pre-war villa of pseudo-Florentine genre, it was badly damaged during the war, rebuilt afterwards, by Lady Kenmare and her son, in the purest Palladian style. Inside and out, La Fiorentina is designed to take maximum advantage of an extraordinary setting. From its terraced lawns on the very tip of the cape, the view extends across the blue Mediterranean bay to the mountains beyond. Cloistered gardens, paved with tulips in the spring, provide shade and shelter against the southern sun while a swimming pool, built into the rocks at the very edge of the sea, lies invitingly below. Indoors, the villa's Italianate surroundings are continued in the dining room, with walls covered in an eighteenth-century painted toile found in Turin. Curtains decorated by Lady Kenmare carry on the scenic pattern at a window, left, and the doors are trellised in green and white. Guests at dinner in this charming room are seated in informal groups of four at a trio of small round pedestalled tables.

A cloistered garden



ANTHONY DENNEY

LA FIORENTINA *continued*

Like all successful houses, this one owes much of its charm to the unpremeditated melding of its owners' tastes and preferences. In the stone-vaulted loggia at right, modern Danish chairs are drawn up to an antique Spanish refectory table for summertime dining. And in the living room (far right) a pair of eighteenth-century French chairs mix with *chinoiserie* of the same period (the four Chinese lions holding up the teakwood coffee table once belonged to the Princesse de Polignac). Other rooms bear the marks of Mr. Cameron's recent trip to India—he is the author of a book on Anglo-Indian architecture—from which he brought back both furniture and a great many *objets d'art*. His study (opposite, below) holds, besides an English Regency table, French chairs and a Sicilian rug, part of a collection of early engravings on Indian subjects, hung in mahogany frames.



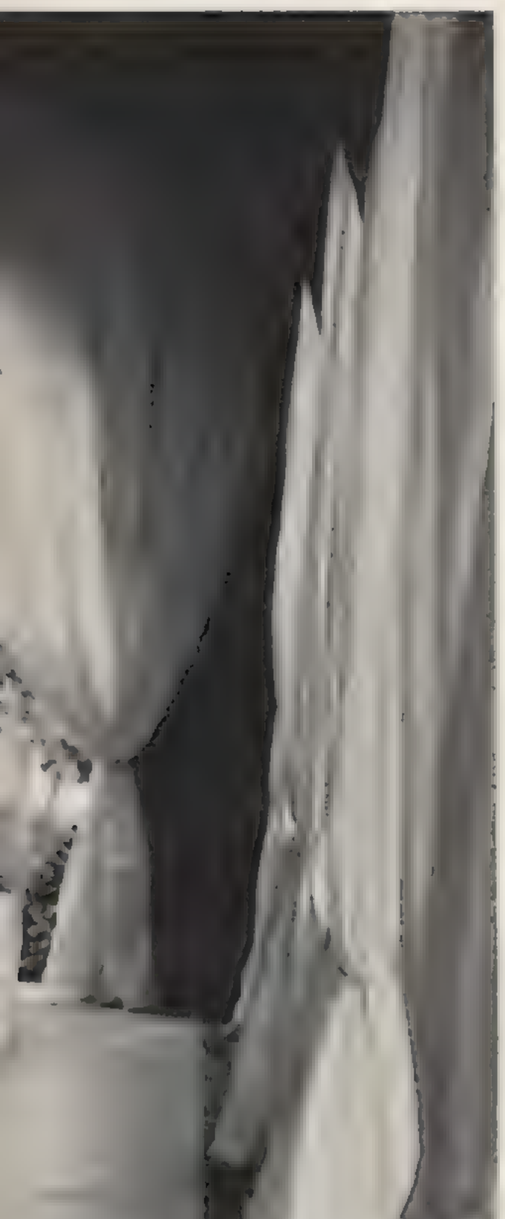
Camellias, in giant terra-cotta pots, grow inside the loggia, and a hedge of lavender just outside; curtains are white sailcloth.

Below: Buddhist sculpture, Egyptian figures, a Greek marble fragment from a statue.



Anglo-Indian painting, *objets d'art*





ANTHONY DENNEY



In the living room: yellow slip covers, a view of the sea

Anglo-Indian souvenirs—
including the caned chairs—
furnish a sitting room.



In the study: a Sicilian rug, Regency table



PLEASE DON'T EAT THE PEANUT SHELLS

A quick study of what the electric blender can do, what it can't do, and what it can't be beaten at

With the blender now doing the work of a dozen kitchen assistants, and in a matter of seconds—chopping, grating, grinding, pulverizing, puréeing, liquefying, not to mention delivering a stable Hollandaise, reducing berries to a delicious pulp, and in general supplying new cooking "ingredients" by beating the heretofore unbeatable into shape—we've whipped up (by blender) a study of the subject. A quick study of what works well in a blender, what doesn't, and what the ground rules seem to be. And on the premise (sound as a blender-made mayonnaise) that in the case of cooking, experience is still the best teacher, we've added recipes we consider both instructive and delicious.

To begin with, blenders vary in repertoire to some degree, so we'll quickly point out that since we worked in this instance with a blender called Osterizer, all of the following comments—while germane to most blender "cooking"—apply fully to that particular little dear. Among the Osterizer's specialties, apart from the string of activities named above, are these: it can chop anything. It can help to prepare meals from first course to dessert to coffee (it grinds fresh aromatic coffee from the roasted bean). Its cutting unit is specially threaded to fit the standard preserving jar—thus foods may be prepared for storing or freezing in their ultimate containers, all in one flick of the switch. (Peanut butter is one example—blender-made, from scratch, incidentally, it's vastly superior nutritionally to the standard marketed kind; as valuable nutritionally, in fact, as the mother of a small child *hopes* it is.) The Osterizer's not-recommended activity: the whipping of cream at high speed (the latter is powerful enough to turn cream to butter in seconds).

As for ground rules about when to throw the speed switch, and when to use the slow one: in general, you'd use high gear for whipping, chopping, and liquefying; low for blending, mixing, and gentle whipping. Overwhipped solids tend to separate. For the chopping and puréeing of foods such as chestnuts, the solids should be fed into the blender in small quantities. And in the case of sticky ingredients such as cooked livers, you should stop the motor and, with a spatula, push the foods down into the processing well from time to time. Switch-throwing turns out to be vital to the success of blender-made sauces and spreads—and in each of the following recipes, the switch instructions are (and should be) stressed.

PÂTÉ

½ pound chicken livers
¼ teaspoon dry mustard
1 small onion, chopped
4 tablespoons soft butter
2 tablespoons brandy
⅛ teaspoon mace
⅛ teaspoon powdered cloves
½ teaspoon salt
¼ teaspoon pepper
Good dash of cayenne

Melt 2 tablespoons of butter in a frying pan. Sauté the onion for two minutes, add the chicken livers, and sauté about five minutes longer, turning the livers to cook evenly. Place liver and onion into Osterizer container, and purée on high speed till all the livers are smooth. Use a rubber spatula to push ingredients into the blades, stopping the motor to do so. Deglaze the frying pan in which the livers were cooked with the brandy, and pour over the livers. Add all the seasonings, and blend on low speed. Add the remaining butter and Osterize only a second or two on low speed, as overblending the butter may turn it to oil. Serve on rounds of bread toasted on one side, with a tiny sprig of parsley as decoration.

CRAB MEAT CANAPÉ

1 cup fresh crab lump,
or one 6½ oz. can crab
¼ cup Oster Mayonnaise
One lime, juice only
2 tablespoons chili sauce
1 tablespoon chopped chives
1 teaspoon fresh chopped tarragon
2 teaspoons sherry
2 teaspoons brandy
Salt and pepper to taste
Dash of cayenne pepper

Place a third of the crab lump into the Osterizer container, and shred on high speed. Repeat twice more, remove shredded meat to a bowl. When the *(Continued on page 166)*



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PLEASE DON'T EAT THE PEANUT SHELLS

(Continued from page 164)

crab is shredded, return to Osterizer glass, and add all ingredients. Mix on low till smooth. Serve on toasted rounds of bread or crackers.

SOUPS

The following two soups could be blended directly in preserving jars, adding the cream at the moment of serving.

CREAM OF CELERY SENEGALESE

Serves 6 to 8

1½ cups celery, diced
1 medium onion, chopped
3 tablespoons butter
1 teaspoon salt
2 tablespoons flour
2 tablespoons curry powder
¼ teaspoon white pepper
Dash of cayenne pepper
2½ cups chicken broth (without gelatine)
½ cup heavy cream

Melt the butter in a two-quart saucepan. Add the onion and cook on low heat two minutes without browning. Add the celery, cover, and cook about six minutes until celery is practically done. Add the flour and curry powder, stir it smooth, and cook a minute or two. Gradually stir in the heated chicken broth. Simmer until celery is well cooked. Add the salt, if needed, and the peppers. Pour into the Osterizer container and Osterize on high speed until smooth. If served as a cold soup, chill thoroughly. When cold, add the cream. Serve in well-chilled soup cups, and sprinkle with a dash of paprika.

CREAM OF CUCUMBER

Serves 10

3 large cucumbers, peeled, seeded, and diced
Outer leaves only of a Boston lettuce
½ cup onions, chopped
3 tablespoons of butter
1 tablespoon flour
¼ teaspoon nutmeg
1 teaspoon salt
⅛ teaspoon white pepper
4 cups chicken broth (without gelatine)
1 cup heavy cream
3 yolks of egg (optional)

Melt the butter in a three-quart saucepan, add the onion and cook on low heat, without browning, for five minutes, stirring . . . once or twice. Add the cucumber, cook, stirring it a minute or two. Cover and simmer it gently until nearly done. Add the flour and seasonings. Stir smooth and add the chicken broth. Simmer gently until vegetables are done. Add the well-washed lettuce leaves, and simmer until lettuce is just limp, and has not lost its colour. Osterize at high speed until smooth. At serving time, correct the seasoning, beat the yolks of egg into the cream, add to the soup. Osterize at low speed, then cook, stirring just up to the boiling point. When serving this soup cold, add cream and eggs before chilling. Eggs may well be omitted.

SAUCES, ET CETERA

MAYONNAISE

2 whole eggs
1 yolk of egg
1½ teaspoons salt
¼ teaspoon white pepper
Dash cayenne pepper
1½ teaspoons mayonnaise mustard
2 tablespoons lemon juice
2 tablespoons white wine vinegar
2 cups olive oil
(For Aïoli add 2 cloves of garlic, sliced)

Put the eggs and the seasonings into the container, mix at high speed until well blended. Stop, and with a rubber spatula push the ingredients that may be on the side of the container into the eggs. Add the lemon juice. Cover, and start at high speed. Remove the filler cap from the cover and trickle ½ the olive oil into the eggs in a steady stream. Add the vinegar, then the rest of the oil. Work the ingredients down into the eggs with the spatula.

MAÎTRE D'HÔTEL BUTTER

Recipe makes ½ cup

⅓ cup butter
¼ peeled lemon
6 sprigs parsley
⅛ teaspoon salt
Dash of cayenne pepper

Process all ingredients in a pint or half-pint Mason jar at low speed until smooth and the parsley is finely chopped. Serve cold with broiled meats, or set the jar in a pan of hot water and heat until hot. Pour over broiled fish.

DESSERTS

APPLE SAUCE

4 apples
¼ cup sugar
⅛ teaspoon cinnamon
¼ cup fruit juice or water

Wash and cut apples into quarters, then into eighths, crosswise. Put into a bowl of water to which has been added a tablespoon of salt. Place the ¼ cup of juice or water into the Osterizer container with four or five pieces of apple. Cover and turn on high speed. With the appliance run-

(Continued on page 168)

If her personality is as sparkling as champagne...

if she's as fashionable as Mayfair or St. Moritz,

as famous for her cooking as Escoffier,

as well-scrubbed and healthy as a Dutch school girl,

as steady and dependable as the change of the tides...

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PLEASE DON'T EAT THE PEANUT SHELLS

(Continued from page 166)

ning, add the remaining apple a few pieces at a time. Add the sugar and cinnamon. This sauce needs no cooking.

MOCHA WALNUT CREAM

¾ cup cream
1 envelope gelatine
2 cups milk
2 squares unsweetened chocolate, cut up
⅔ cup sugar
¼ teaspoon instant coffee
¼ teaspoon salt
2 eggs
1 teaspoon vanilla
½ cup whipping cream
2 tablespoons brandy (optional)
¾ cup shelled walnuts

Soften gelatine in ¼ cup of the cold milk. Heat the remaining milk. Put the chocolate into the Osterizer container. Cover and run at high speed until the chocolate is chopped fine. Add eggs and blend at low speed one minute. Continue to blend at low speed and add the milk through the feeder cap opening. Add the gelatine, sugar, salt, coffee, vanilla, and brandy; mix at low speed one minute. Pour into serving bowl and refrigerate until partially set. Chop the walnuts in the glass container at high speed. Empty into a cup or onto wax paper. Wipe particles of walnuts from the container. Pour cream into the Osterizer glass and whip at low speed until the right consistency. Fold the walnuts and whipped cream into the partially set chocolate mixture. Chill until completely set.

HOT WATER SPONGE CAKE

2 eggs, separated
¾ cup sugar
⅞ cup flour
1½ teaspoons baking powder
⅜ cup hot water
1 lemon rind only
1 tablespoon lemon juice
¼ teaspoon salt

Sift flour, salt, and baking powder onto wax paper. Separate eggs. Beat whites with a rotary beater until stiff. Put yolks into glass container. Cover and blend at high speed. Gradually add sugar through the feeder cap opening in the cover as the yolks are blending. Add lemon rind. Turn to low. Add hot water, lemon juice, gradually, while blending. Stop Osterizer. Add all the flour. Cover and continue blending on low. Use rubber spatula to push down ingredients from the sides of the container. Fold blended mixture into beaten egg whites. Pour into an eight-inch tube pan. Bake at 350 degrees thirty to thirty-five minutes. Cool in the pan, inverted on a rack. Unmould with the help of a metal cake spatula.

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GOWN BY RUDOLPH

NEWPORT DE-CLICHÉED

By Candace Alig Van Alen

It may come as a distinct shock to those who have been brought up in the belief that Newport is the stronghold of the old guard to learn that the exact opposite is, in fact, the case. If Newport has any guard at all, it is most certainly of the *avant* variety. Since the first white settlers landed, its history has been studded with exceptional men and women who have made Newport a centre of daring thought, daring action, and daring elegance.

Contrary to general belief, The 400 of the gay eighties, and gayer nineties, were not the discoverers of Newport. Nor for that matter was Christopher Columbus, but the Vikings very probably might have been and a Florentine navigator, Giovanni da Verrazano, certainly was. He spent fifteen days anchored in what is now Newport harbour and enthusiastically reported that Newport reminded him poignantly of the Isle of Rhodes in the Mediterranean. A hundred years or so later the founders of Newport were so taken with the idea they named their home Rhode Island.

In 1663, Newport's Reverend Dr. John Clarke prevailed upon King Charles II to issue the colony a Royal Charter making Rhode Island the first Free Commonwealth in the world where "no person within the said colony, at any time hereafter, be in any wise molested, punished, disquieted or called in question for any differences of opinion in matters of religion." Those were the days when other settlers indulged in witch hunts, pond duckings, or even hanging Quakers in Boston Common.

Liking parties has always been a Newport characteristic in no matter what era. Even the founding fathers liked to entertain. Their White Horse Tavern, licensed in 1687 to "sell all sorts of strong drink," is the oldest in America. It has just reopened for business at the same old spot, restored by the proceeds from last year's Tiffany Ball, organized by the Newport Preservation Society.

Godfrey Malbone, a merchant and slave trader, gave a dinner party that Mrs. Astor in her greatest moment never approached. While the dinner was being cooked the house caught fire, but Mr. Malbone undismayed ordered the meal served on the lawn, lighted not by candles, but by the flames of his burning house. "If I must lose my house," he said, "at least I won't lose my dinner."

In the nineties Harry Lehr gave the first (and we hope last) formal dinner party for dogs. Nothing drastic resulted except that Mr. Elisha Dyer's dachshund passed out in his plate and had to be carried home. History does not report whether his collapse was caused by the Newburg entrée, mousse, or a Chambertin which had become *bouchoné*.

Newport's star rose steadily and rapidly. By the early days of the eighteenth century her trade was booming. Let Robert Melville, Governor of his Majesty's Colony of Grenada tell you what he thought of Newport in 1765: "The climate is the most salubrious of any part of his Majesty's possessions in America. It is made the resort every summer of numerous wealthy inhabitants of the Southern Colonies and the West Indies, seeking health and pleasure. For the same reasons, and to enjoy the refined and polished Society of Newport, many families of fortune from the West Indies and Europe have taken up their permanent residence there; and among them many men of science and education have made it their abode—There are upwards of 19,000 inhabitants, celebrated for their hospitality to strangers, and extremely genteel and courtly in their manners."

Then the Revolution came and spoilt it all. The British troops were quick to occupy the town, setting up camp on what is now the Newport Golf Club. When

(Continued on page 174)

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TRIAL RACES FOR THE AMERICA'S CUP

(Continued from page 127)

swordfish into broaching and tail-walking across the waves.

The most important yachts in the fleet—other than the contenders—are the two which carry the America's Cup Committee: Harold S. Vanderbilt's motor-sailer "Versatile" and the George Lauder-owned diesel yacht "Vedersein." There are six members of the America's Cup Committee (not to be confused with the Race Committee). Vanderbilt keeps his "Versatile" under sail—purportedly to steady the boat in rough weather. But since he has successfully defended the Cup himself—in 1930, 1934, and 1937 in the seventy-odd foot J-boats with towering masts about as high as a thirteen storey building—one suspects that he has the sails set simply because he is more at home with canvas aloft and the chance to boom out orders in a voice that would carry across any small harbour in the world.

Armed with binoculars, stop watches, and notebooks, the Committeemen inspect the contenders with the assiduity of a government meat inspector. They are the professionals, for whom every manoeuvre, every show of fault or speed, is noted down for the final selection of the defender.

For the amateur, the day is slightly more sedentary and relaxed. In fact, a day of trial races is not unlike bird-watching. On the "Versatile," squinting through the binoculars, I learned the distinguishing markings: the little yellow life raft of the "Vim," its crew in white Bermuda shorts and dark blue shirts, its enormous blue and white spinnaker; the khaki trousers and light blue shirts of the crew of the "Weatherly," and its aquamarine hull; the curious upturned counter of "Columbia," with its name plate at an angle which can only be read from above; and then the "Easterner," for the variety of outfits its crew wears in a display of the downeast scuffiness that has distinguished every New England boat from Lawson's "Independence" through Charles Francis Adams' "Yankee."

By the end of the day identification is easy, each boat with distinguishing features which give it such a warming personality of its own that it is hard to support one over another. The skippers and crews continue to work and tinker with their boats long after the finish line is crossed. A look across the harbour as the sun goes down finds such men as Roderick Stephens of "Columbia's" afterguard, sixty feet aloft on the mast, fussing away to improve the boat's performance. Watching their efforts, one begins to appreciate the responsibility these yachtsmen bear towards upholding American yacht-racing supremacy in the dramatic September week of the Cup Races.

The activity off Newport's shores passes relatively unnoticed by the community.

There is none of the frenetic turmoil distinctive of the Long Island yacht clubs to the south or along the North Shore of Massachusetts.

The grandeur and tradition of the yachting classic can hardly be denied, even by Newport. Naturally, the community recognizes the Cup Defense week of racing in its own fashion. There are dinners, dances, and cocktail parties held on green lawns in the stiff September winds. In fact, some Newporters, if invited on a substantial yacht equipped with a stabilizer for rough weather, even go out to the America's Cup Course to watch a day's racing.

Others make a gesture by driving out to Castle Hill in the late afternoon to wait for the yachts to come in, pressing on the horn in tribute to the winning yacht and, amid the cacophony of honking, calling across to the family with its picnic hampers in the car next door: "Could you tell us, please, who won?" If the people are bass fishermen and don't know, then the result, or at least a rumour, is heard drifting through the cocktail or dinner conversation, and if not, the result is always in the next day's papers.



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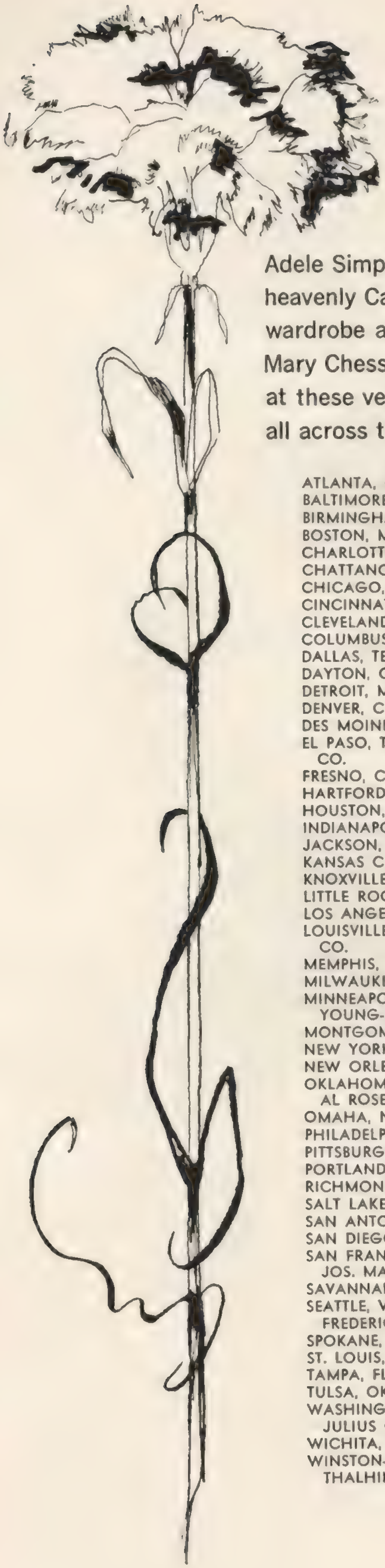
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Postscript: Since there is not space to outline the complete Tree of Life sequence for optimum beauty nor even mention the Circulotion Mask which provides a fast rebound for "skin fatigue," won't you go to your most trusted store and discuss Tree of Life with the Rubinstein Authority there? Or simply write to Helena Rubinstein®, 655 Fifth Avenue, New York.

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NEWPORT

(Continued from page 171)

they finally evacuated they turned into firewood every tree on the island, as well as hundreds of buildings, in a desperate effort to keep warm.

Count Rochambeau immediately moved in with the French fleet and made Newport his headquarters. There was not much of a skirmish but the British did succeed in breaking up a large dinner party, at Mr. Dudley's farm, held in celebration of their departure, by sailing a cannon ball through the front hall, just as the guests were being seated.

Newporters suffered greatly but the arrival of the French quickly revived the town's morale. The officers, many from France's great families, including the Viscount de Noailles, the Count de Ségur, the Marquis of Chastellux, and the Prince de Broglie, found Newport, and especially its ladies, charming. In 1781 General Washington arrived in Newport to confer with Rochambeau. More than social history was made there that week for the strategy mapped out at Vernon House led to the surrender of Cornwallis at Yorktown in 1781.

When the war ended Newport found herself poor; her world trade was gone. The mainland was opening up and her island harbour was too far from the growing metropolitan centres of Boston, New York, and Philadelphia. The Cassandras wailed Newport was finished. How could they know Washington was but the first of an impressive list of presidential visitors from Monroe to Dwight David Eisenhower.

Suddenly around 1830 a new era dawned. An exasperated visitor, George Jones of Savannah, when he could not get the hotel accommodations he wanted, bought some land and within two weeks, it is said, had built Newport's first summer "cottage." The boom was on. When the great cholera epidemic of 1850 spared Newport—in the minds of many—Newport and Health became synonymous. In 1845 the famous Ocean House was opened. It must have been the utmost in luxury hotels for it even included five bowling alleys just for ladies.

Newport's Renaissance had arrived. Among her regular summer residents were Henry James, the elder, whose sons were well known here as Harry and Willy James; Richard Hunt, the architect; John La Farge, whose stained glasswork is world famous.

The Civil War came and went, dealing Newport a great economic blow by destroying what remained of her commerce and ending the Southerners' yearly visits, yet remarkable individuals with all sorts of varied interests still came to live in Newport. One of these, Colonel Thomas Wentworth Higginson (he was in charge of the Union army's first Negro regiment), wrote in his reminiscences, "More authors are grouped in Newport than anywhere else in America." (The presence of so many writers inspired a local inventor, Samuel Francis, to create and patent one of the early typewriters in 1857.)

The pace and face of Newport began to change with the industrialization of America. One of the first things the new millionaires seemed to want was a house in Newport. Quiet summer activities and comparatively modest homes did not suit the new wave of admirers. The 400 took over with Mrs. William Astor and Ward McAllister in command, followed by Mrs. Stuyvesant Fish and Harry Lehr. Ambitious wives of financial giants competed for social prominence and party followed party, house followed house, each more elaborate than the other. This phase of Newport life has been reported in such detail it is hard to realize that any other existed, yet not only did many of the intellectuals stay on but the same men who dined and danced so elegantly each night were by day a daring coterie of gentlemen athletes to whom America is indebted for many of the sports we enjoy today.

In 1879, America's first summer sporting club was built, the Newport Casino, which included a restaurant, gambling rooms, bachelor suites, the second court tennis court in the country, a ballroom, and tennis lawns. These last are still in use today. In 1881, the first National Singles Lawn Tennis Championship was held at the Casino. This national fixture was played there each year until World War I, when it was moved to Forest Hills. Today the Newport Invitation Tournament is still held and is world famous.

In 1886, Newporters staged the first International Polo Match. A Newporter, James Gordon Bennett, junior, founder of the Casino and editor-publisher of the N. Y. *Herald*, had introduced polo to

America ten years before.

In October 1895, the first official American Amateur Golf Tournament was held at Newport under U.S.G.A. rules. No one was surprised that a Scotsman won and became the first American Golf Champion.

In 1899 the first auto race, actually little more than a parade of horseless carriages, was held at Newport. There were nineteen of them and, surprisingly enough, lady drivers came in one and two, Mrs. Hermann Oelrichs and Mrs. Stuyvesant LeRoy.

In 1876, the New York Yacht Club held its first race in Newport waters and established the basic course which is now used for the international yacht races with England. The America's Cup races moved there in 1930 when Sir Thomas Lipton made his fifth and last challenge for the Cup. The Bermuda races moved there in 1936.

The sea has always played a decisive rôle in Newport. After the Civil War it was the American Navy that saved Newport's economic life, not the summer visitors, not even the tax-free first decade or the booming twenties. Ever since the U. S. Naval Academy was moved temporarily from Annapolis to Newport for safety during the Civil War, Newport has been one of the country's great naval centres. America's first torpedo station was placed there in 1869. In 1881 the Naval Training Station was established and a few years later in 1884 the first Naval War College. It is one of today's most advanced naval training centres.

After the rigours of '32, the Cassandras wailed again. True today, many of the large houses belong to charities or schools, but by far the greater number are owned and lived in as homes. Some of them have been divided into apartments, small but luxurious. Although the days of great display are over and other settlements may have surpassed Newport in wealth, elegance in Newport is more a manner of living than a scale of living.

It is almost as though contemporary Newporters had taken the advice of Julia Ward Howe who was driven to declare in 1871 that "some effort should be made to develop an intellectual side to the Newport season which threatens to evaporate in mere gaiety." Today's Newporters founded the Newport Preservation Society, dedicated to preserve the magnificent wealth of Americana that is Newport. Few other communities have such a concentration of unspoiled buildings of the Colonial period. The Colonial furniture, paintings, and silver are outstanding. Few other places have such a concentration of significant examples of the successive architectural styles from the seventeenth century to the twentieth. Almost every great American architect is represented here.

Thanks mainly to the Preservation Society, Newport now has a new category of visitors, the sight-seers. Over 50,000 people by the carload and busload visited The Breakers, Cornelius Vanderbilt's immense Italian villa now turned museum. This is an important development for it has established Newport as something more than a summer resort. And fittingly enough, running true to her old pattern, the people who are mainly responsible for her new rôle are once again her so-called summer colonists, those who have become Newporters by choice.

The new cultural awareness has made the Jazz Festival possible. Even the National Lawn Tennis Hall of Fame and Tennis Museum, which was set up in 1954 in the old Casino building, is far from being just a roster of athletes. The development of tennis in art and literature is being traced from the days of Henry the VIII and François I to the present.

In the past, one of Newport's great advantages was her accessibility; her busy harbour brought visitors from far and near. Today one of her great advantages is her isolation—there are no steamship lines, no trains, no plane service, and few hotels. One can arrive only by car or bus, or private plane or boat. This new seclusion of Newport charms more than does her sophistication. From the vantage point of today one can see that Newport's history is as much composed of waves as is the sea that surrounds her tiny island. Since her first days in 1639, series upon series of newcomers have reached her shores, tarried, then slipped out to sea. But in each century there has been at least one great wave that swept in upon her shores and carried her to a hitherto unreached peak.

Is what we remark today just a ground swell—or a new wave in the making? Can it be that Newport's old equilibrium of the intellectual and the elegant is coming back into its own?

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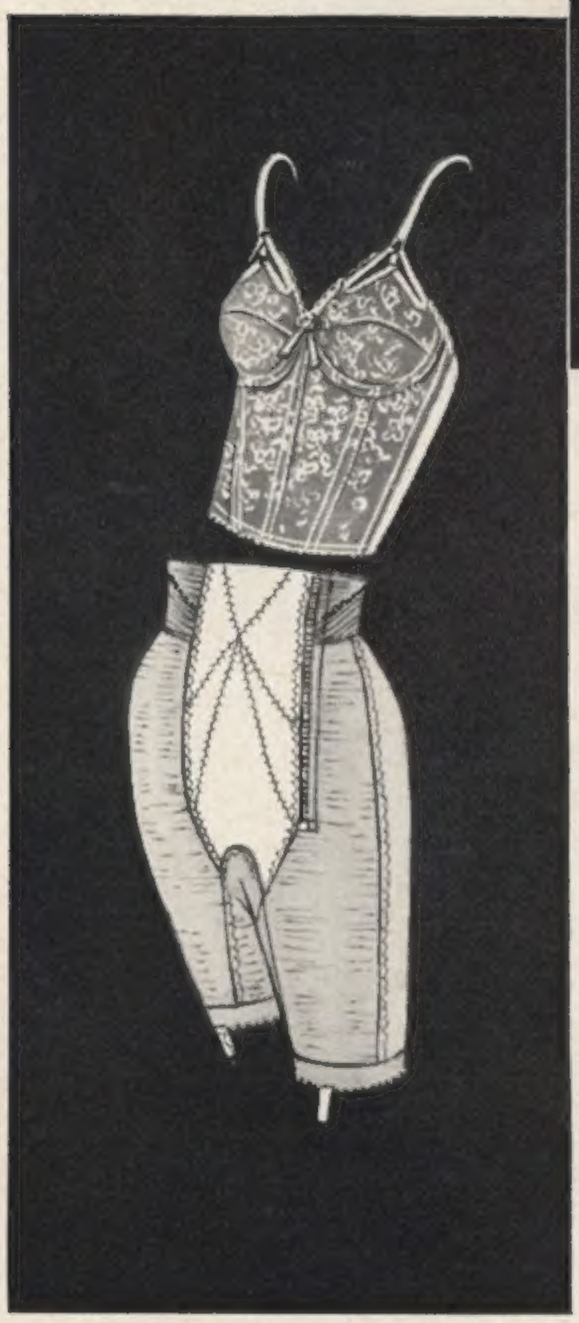
Above: The velvet-glove approach: a nylon bobbinet girdle, high-waisted in Ban-Lon (extra soft); front panel and garters are covered in lace; $13. Low-necked brassière, $6. Both by Hollywood V-ette Vassarette, at Franklin Simon. *Left:* Girdle with very high waist, thigh-covering legs, panels for firm control. By Fortuna, in power net of Du Pont nylon; $11 at Best & Co. Brassière with under-wires, by Bali; $6 at Altman's.



Left: Pantie-girdle made of news: a synthetic elastic called Fiber K (by Du Pont)—said to be very energetic, long-lasting; $11. Brassière, nylon satin with Fiber K back; $5. Both by Jantzen, at Bloomingdale's.
Below: Girdle made like a seamless stocking—making freedom and firmness co-exist. By Silf Skin, of elasticized silk; $11. Brassière with wireless control, by Exquisite Form; $4. Both at Bloomingdale's.



LUCIANA ROSELLI



Left: Pantie-girdle of nylon power net with high waistband, overlapped at sides for non-roll. Zipper closing and control panels of satin with Lastex keep-smooth lines. By Phantoms; $11.
Long-line brassière with plush-lined straps, by Wonder Bra; $8.50. Both at Arnold Constable.
Life insurance for all girdles: Lastic Life, a cold-water soap that keeps elastic elastic.

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A HORSE

(Continued from page 130)

was the attitude I had trained him in all these years. Both of us had learned to regard her tantrums as some kind of fluke in the weather—as excessive as a rainstorm at sea. "She really knocks herself out," he said. "And she's put that farm on a paying basis, did you know that?"

"Yes, it was more than I could do. I have to take my hat off to her."

We brooded over her accomplishment for a bit, paying tribute to her enterprise and her business genius. Nobody could say we were like youngsters chatting in a superficial way about our betters. We gave credit where it was due, assumed the burden of her love where it was required. There was something in both of us that needed her affection; otherwise, we wouldn't be sticking around the way we did, that's for fair, and because I was influenced by the terminal excitement of a train departure, I said, "Did you ever stop to think what an extremely beautiful woman your mother still is?"

"Yes," he replied, "all the kids at school have told me that," and he started to lift his duffel bag over his shoulder.

"Your poor father is drab as a hen pheasant," I said, "but I suppose you can't have everything."

He was bent almost double with the weight of his pack, and he looked like a ragpicker as he moved off, attempting to wave as he passed through the gate. "Don't get lonely!" he called, an extraordinary thing to say, it seemed to me. Was this some terminology of the young, or was it really supposed to speak to my condition? I started to walk after him (after all, he might be permanently crippled by carrying that weight over his shoulders), but I had lost him in the crowd of people going down the ramp, and so I turned back.

EDITOR'S NOTE: *Thomas E. Doremus has recently resumed writing after a ten year halt. During that time he lived in Europe, worked with the Quakers, and spent a year as a novice in a Franciscan monastery in the United States. Formerly an editor, reporter, and columnist in New York, he published his first novel,* Flaw Dexter, *in 1947, has just completed a second.*

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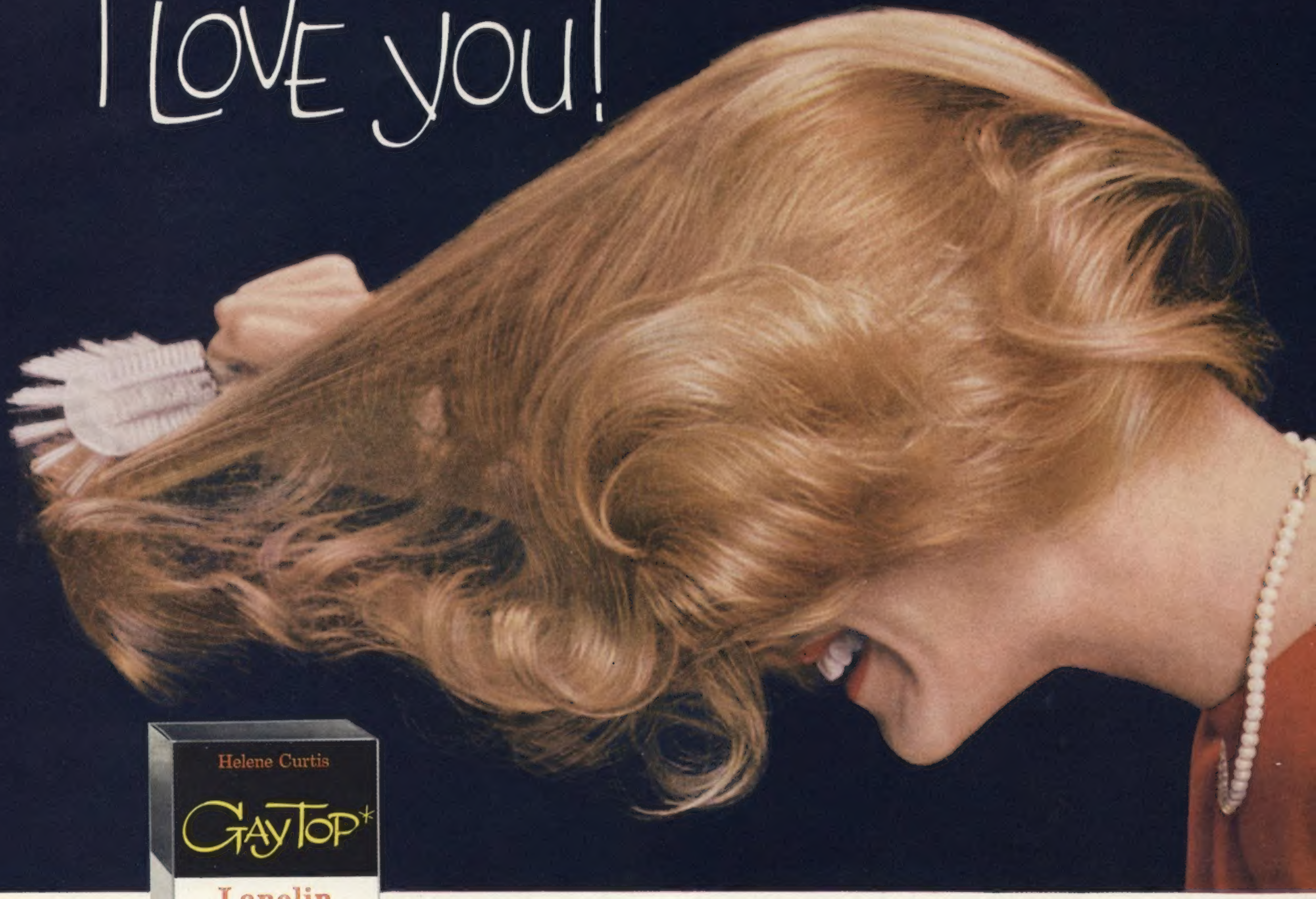
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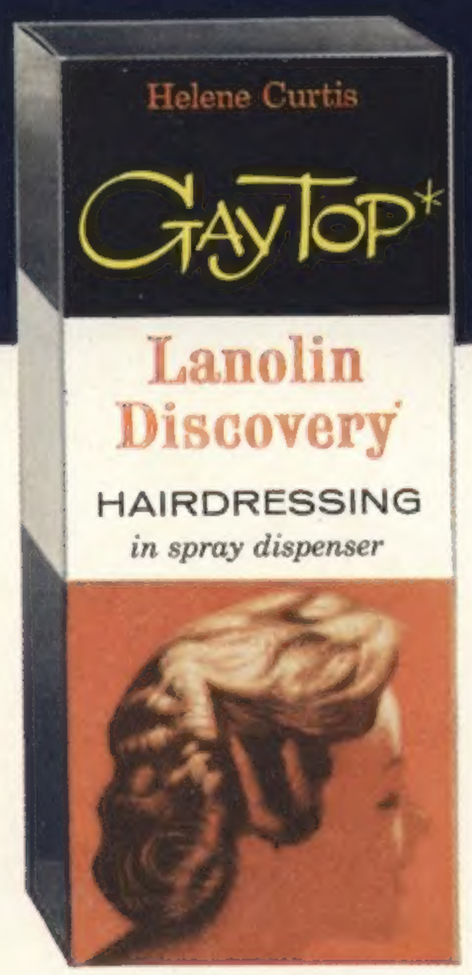
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